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THE ESSENTIALS OF BUSINESS ENGLISH

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La Salle Extension University

• Chicago •

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PREFACE

MY DEAR STUDENT:

In order to make sure of your reading this preface I am putting it into the form of a personal letter. You should never fail to read the title-page and the preface of your book. You will sometimes find explanations and points of view there that will light up the whole book for you. In this preface I want to give you some simple practical directions for doing the work the book calls for; to tell you what you need not expect to get out of it; and to suggest to you how to get out of it the utmost help it has for you.

1. I want you to do *all the work*. Some of it may seem simple and familiar. But such parts are stepping-stones and are necessary. You have noticed that when the team first runs out on the foot-ball field, they toss the ball and run about like children. They are "limbering up"; and the process is necessary. So I want you to take the easy sentences and exercises as limbering-up movements. If you do you will scarcely notice that they slowly grow more complex. Do everything you are asked to do, and do it as well as possible.

2. You can see that I have written it all as simply as it could be written, using as few technical terms as possible. But I beg you not to be frightened at the names of things in grammar and the other branches of language study. If you studied an automobile you would learn in five minutes the words *cylinder*, *spark-plug*, *ignition*, *carburetor*, *cam-shaft*, and a half score more; the very children in the street use the words *aeroplane*, *monoplane*, *biplane*,

propeller, and a dozen other purely technical terms. They use them correctly and never dream of evading them or of substituting other and simpler words for them.

The few technical terms you need to know in grammar are easier to learn than the technical names of things in other fields and are quite as necessary to know. I would not insult your intelligence by translating into babble such terms as *inflection*, *agreement*, *conjugation*, or by assuming that you can not learn at a glance a *participle* or an *adverb*.

3. Two things I have taken for granted about you in writing this book. One is that you have had schooling equal in amount at least to that given in the six or seven grades of the public schools. This means that you have had considerable drill in grammar and are ready to apply your knowledge.

The other thing I take for granted is that you are eager to get ready for the thing you want to do in the world and for the world. I do not have to beg you, or to bribe you, or to pull you, or even to lead you tenderly by the hand. I don't even have to *interest* you. You are already interested—what a failure I should be if I could not keep you interested!

Now, it is from this point of view that I work for you. If I am mistaken in my first assumption, if you have not had any grammar or if you have forgotten it, or if you were wholly engaged in tying Jane Doe's and Mary Roe's hair-ribbons together while your teacher was teaching the grammar-lessons—then I must depend on you to get a nice simple grammar such as they use in the grades, and have it handy to turn to. What you learn for yourself is doubly yours. And if you are going to be a success in any business you must learn to *master for yourself* the tools and machines—including in this case the simple fundamental things of grammar.

If I am mistaken in the second assumption—but that is impossible.

4. In preparing your lessons I have followed no hard and fast rule as to the arrangement. No teacher sticks through thick and thin to a "method." He suits his method to the material and the class. You will notice that in some cases I have given exercises first, showing many views of the form I want you to learn—so that by the time you have done those, you will know the rule. In other cases it seemed a saving of time and energy to state the rule or principle first and then show its application. You don't have to memorize and remember these rules—except, perhaps, those for spelling: you have only to get the correct form fixed in your head, in your tongue, in your hand.

5. In a few cases it seemed necessary to give examples of mistaken usage in order to correct it. One would not do this if he were teaching young children. But for experienced students such as those that will use this book, I have no fear that they will learn the wrong form, or that by some psychological perversity the wrong form will stick in their minds and the right one fall away. But as a precaution I would ask you never to read the wrong form aloud, and never to write it off.

6. In addition to this book and to the possible grammar, you will need a dictionary. You may be so fortunate as to have access to dictionaries in a school-room or a library, but you should, if possible, have one of your own always beside you when you write or study. The dictionary work in this book is based on Webster's Secondary School Dictionary; the little desk and pocket volume is too meager in its details to be of much value. There is a liberal education in your dictionary. It would take another volume to tell what I, myself, have learned—curious, interesting, beauti-

ful, helpful things—from my little dictionary in the process of making this book.

7. Try to kill as many birds as possible with every stone. When you study a sentence given to illustrate (let us say) a possessive, learn also the spelling of any word you were not sure of before; remark the punctuation; read it aloud so as to get an ear image of it; write it off so as to get a motion image of it; construct another like it; get everything out of it you can. This is what constitutes study, and this is what creates memory. I would modestly boast that every correct sentence given in the book is one that you may easily have use for, or that will serve you as a model.

8. The title of the book was chosen after much deliberation and consultation, and means precisely what it says. You will notice that it has three terms:

Essentials—I have tried to include everything that will help to the writing of clean, clear, effective English. It is not a complete speller, grammar, composition, or rhetoric, but it tries to give you the practical, useful core of four such books.

Business—It tries to stick close to what you need in actual communications and transactions involving everyday affairs and the basic matters of business. It does not undertake to teach literary composition or criticism, though it teaches nothing that would not be valuable to a literary student. It simply stops short of the literary training.

English—It does not undertake to teach business, or a business. It tries to keep as close as possible to its purpose—the purpose of equipping you to express yourself in whatever business you may go into. If you go on to become an advertiser, or a commercial correspondent, or an expert private secretary, or a professional writer on business, you will have to take advanced professional courses to equip

yourself for these things. But I venture to say you will not have to unlearn the things you learn in this book.

9. Keep this book on your desk or on your handiest book-shelf and turn to it whenever you feel puzzled in your writing. It ought to serve you as a sort of encyclopedia in its own field. I have attempted to arrange the topics in a natural sequence; but it is almost impossible in such a book to make it entirely evolutionary. You will have occasion to turn to the chapter on punctuation, to the chapter on the formal parts of a letter, etc., before you come to them in going regularly through the book. So much the better! The more you can use it as a reference book, the more good you will get out of it. I should like to teach it to you myself; but since that is impossible, I must content myself with wishing you all success in mastering it, and all success in whatever business it may serve you in.

Among the large number of books consulted I am especially indebted to—

"Business English." Edwin Herbert Lewis.

"Business English." Rose A. Buhlig.

"A Manual for Writers." Manly and Powell.

"The Business Letter." Ion E. Dwyer.

"A Brief English Grammar." Scott and Buck.

"The Practice of Typography." Theodore Low DeVinne.

"The Essentials of English Composition." J. W. Linn.

"Advertising as a Business Force." Paul T. Cherington.

THE AUTHOR.

JULY, 1914.

¹ My thanks are due to D. C. Heath & Co., for permission to adapt two exercises from Buhlig's "Business English." My thanks are also due to Small, Maynard and Co. for permission to use several passages from Brandeis's "Business a Profession."

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INTRODUCTION

I

Good English is English that is good for its purpose. There may be people who use words for the sake of talking; but nobody listens to them—so their language doesn't count. Most of us speak and write for the sake of producing an effect. We want to make an idea plain to another person; we want to persuade another person to act; we want to share our pleasure with another; we want to secure sympathy with our own joys and sorrows or with those of another.

If we are wise we will adapt our language to the subject we are talking about and to the person we are talking to. Rare and poetical words would be out of place if you were merely ordering your dinner—they would not express your ideas and your cook would not understand them. Fine writing is as much out of place in everyday business as are fine clothes in a business office.

There is, however, a place for poetical words and for fine writing, just as there is a place for fine clothes. If you are writing an oration for some soul-stirring occasion you want that kind of fine and noble words that make eloquence; if you are writing a poem you want that kind of fine and delicate words that make beauty. But when you are writing about the practical affairs of life you naturally choose a simple, direct, conclusive form of expression.

Nevertheless, the same qualities underlie all kinds of

good writing. There are only four of what we call the qualities of style. They are these:

Correctness
Clearness
Force
Beauty

Two of these—correctness and clearness—are necessary in all speech counted good at all. They are the foundation on which all writing and speech must be built. Of course everybody knows that a man who violates every rule and defies every accepted usage *may* make himself understood. But he is sure to meet his Waterloo. As he goes on into better places and more complex affairs there will surely come a time when he will not be understood. And at what a cost does he conduct his affairs if he is ignorant of ordinary good usage! What humiliation he feels when he realizes that he can't make his meaning clear!

And the failure to express oneself clearly and correctly has a practical side. Look at the innumerable troublesome and disastrous law-suits that come into our courts on account of the double meaning possible to some word or phrase in a business document. A business man who was going to London on a most important mission for his firm arranged to start from his country home near a small town. He was to take an afternoon train which was given in the railroad's folder with a footnote: "Makes regular stop on Sunday." He interpreted "regular stop" to mean that it stopped *every day*. When he went to take this train on Monday, he found that it stopped at his station *only* on Sunday. He missed his boat at New York, he lost his business chance in London. That ambiguous word cost his firm many thousands of dollars—indeed it may have altered the whole course of the firm's history.

Yes, it is undoubtedly true that the writer who makes no mistakes in grammar or diction, and whose meaning is unmistakable has the two qualifications that do most for him as a business writer or speaker. A vast volume of business English needs just the qualities of correctness and clearness—and needs nothing more.

But there are circumstances under which you want to add to the two basic qualities the quality of force. You want to make your statement strong, as well as clear and correct; you want emphasis; you want to strike attention so hard as to hold it; you want to persuade the person you are talking to—to convince him first, and then persuade him to act. This quality of style is very important in business English. Force is another word for effectiveness and for emphasis. It does not differ in kind from force or effectiveness in literary writing. It is only applied to a different kind of subject and addressed to a different audience.

Business English does not make so much of the quality of beauty as literary writing does. We do not neglect it, but we feel that business writing has its own kind of beauty. If it is correct, clear, and forceful, we feel that this union of qualities constitutes its beauty. We do not try for decorative words, for musical phrases, or for beautiful images, unless they serve our practical needs. Of the four qualities of style, we make least of the quality of beauty.

Whatever kind of writing you are going to do, you need to learn how to secure these qualities. If you go at once into business, the time may come when you will be an authority in your line and will be writing articles and books that must go out and be judged just as all writing is judged. And if you go to college you will find that what you have learned about these standard and accepted qualities of style puts you immediately into line, and perhaps saves you a good year of time in English.

We should reject that narrowing view that there is an "academic" or learned correctness or clearness different from practical correctness or clearness. This view is the fruit of ignorance or prejudice. There is only one kind of either quality. The apparent difference is a difference in the subjects treated or a difference in the persons expressing themselves. When I say, "The sages are no more infallible than the saints are impeccable," I am quite as correct as when I say, "The paper boxes are crushable and the glass jars are breakable"; but I am no more so. If one of the sentences sounds more formal, it is because the thought is not familiar and not practical. Of course I can be priggish and pedantic; I can say, "The receptacles of paper are no more imperishable than those constructed of glass are indestructible"; but I should only be absurd—not incorrect. Especially I should not be "academically" correct. There is not a teacher in any school—even in a college—who would not hoot at such a sentence.

Two facts make all the differences there are between literary writing and business writing: Business writing deals with objects and facts, and aims at a practical result. Literary writing deals with emotions and ideas, and aims at artistic results. The differences between them do not affect correctness, clearness, and force. Only a knowledge of these qualities and of the means of securing them, will make you safe and firm in any kind of writing.

II

We begin naturally and logically with correctness. There are three aspects of correctness that we must study:

1. Correctness in grammar;
2. Correctness in the choice of words;
3. Correctness in the arrangement of words.

We shall begin with grammatical correctness, because

this will do more than either of the others to put in order the English we already have.

If you were a merchant, and had reason to think that there was something wrong with your business, you might call in an efficiency man to help you put it on a better footing. And the first thing he would do would be to examine your business just as it stands. He would look over your stock and examine your books; he would show you what goods were unsalable and dead; he would show you the mistakes in your books. After that he would advise you about buying a new stock and adopting a new method of keeping your books. But if you were alert you would ask "Why" at every step of the process. "Why can't I sell these collars, these suspenders, these gloves?" And if he said, "Well, people who know, don't use them any more; they are made of cheap and perishable material; they are made on a poor patent; that device has gone out because the principle was wrong," you would ask, "What is the right principle? What are the known rules of choice? I must know these, so that I shall make no more accidental mistakes."

It seems wise when you desire to improve your language to begin with an examination and rearrangement, if necessary, of the supply you have on hand—you have a large stock—and find out what, if anything, is wrong with it.

Do you say—

"He ain't" when you mean "He isn't";

"She don't" when you mean "She doesn't";

"It don't make no difference" when you mean "It makes no difference";

"It's me" when you mean "It's I";

"I will be sorry to see you go" when mere politeness requires you to say "I shall be sorry to see you go";

"He shall take the medicine" when you have a right to say only "He will take the medicine";

“I didn’t object to him helping” when you mean “I didn’t object to his helping”?

Now when you read the foregoing paragraph you can at once, and finally, correct these particular mistakes; but there are many more possibilities of error in the classes from which these are taken, and many more classes of errors. So you ask at once, “How can I avoid, not only these mistakes, but those of the same kind? What are the rules or principles?”

This takes you at once into grammar. It is a very surprising thing that many people consider grammar a dull and difficult subject. They consider it dull, either because they had poor teaching when they studied it, or because they had no living, practical interest in it, and so no motive for learning it. If they should take it up again when they had immediate use for it, when they could apply it at once in their affairs, or in their preparation for business, they would find it living and far from dull.

Those who considered it difficult probably found it so because they were led into some of the logical and abstract sides of the subject. Grammar is like all the other sciences—it has simple practical stages or sides, and it has advanced and theoretical sides. You know that when you study electricity you can take it up on a scale that will cost you a lifetime of study in a million-dollar laboratory. But you know, too, that there are aspects of it that you can master in a few months in an ordinarily well-equipped shop that will make you a good practical electrician.

Grammar, too, has its simple practical sides—those sides that concern correctness of speech—actual, practical speaking, the plainest and most everyday writing. It is no difficult task to learn these few important principles, and so safeguard ourselves where mistakes are likely to occur. We are not trying to master the whole science of grammar.

We select and apply those principles that teach us the "what" and the "why" of simple correctness.

Mistakes and the chances for mistakes occur almost exclusively in connection with one of the three fundamental principles of grammar. These three principles are—

Inflection
Agreement
Government

EXERCISE—A quiz on the Introduction

1. What is good English?
2. Name the four fundamental qualities of style.
3. Which two are absolutely essential to all writing?
4. Which other are we likely to add in business writing?
5. Point out some of the practical values of correctness and clearness.
6. Give two reasons why it is best to approach business English on the side of the standard qualities of style.
7. What can you say about "academic" correctness?
8. What is the real difference between literary writing and business writing?
9. Name the three aspects of correctness.
10. What are the three principles of grammar that concern correct usage?

CHAPTER I

GRAMMATICAL CORRECTNESS

INFLECTION

Inflection is the word used to name those changes of form that words undergo to express some change of meaning, or to show their uses in the sentence or their relation to other words. The parts of speech that show inflection are nouns, pronouns, adjectives, adverbs, and verbs.

1. The inflection of nouns and pronouns.—The arrangement of nouns and pronouns to show their inflection is called declension. It shows whatever changes of form they undergo to indicate the two numbers, singular and plural; and the three cases, nominative, possessive, and objective. The following are typical declensions:

NOUN

<i>Singular</i>	<i>Plural</i>
boy	boys
boy's	boys'
boy	boys

PERSONAL PRONOUNS

Nom.	I	we
Poss.	my	our
Obj.	me	us
Nom.	he, she, it	they
Poss.	his, her, its	their
Obj.	him, her, it	them

RELATIVE PRONOUN

Nom.	who	who
Poss.	whose	whose
Obj.	whom	whom

When you look at these words you see that the noun has only two changes or inflections—one for the possessive case and one for the plural number.

These, then, are the troublesome points, and it is at these points that we find mistakes commonly made.

1. *The Possessive Case*—

EXERCISE 1

Study the possessive forms in the following sentences. Make a new sentence containing each of them:

1. The *boy's* face quickly changed.
2. The *boys'* faces were brown with tan.
3. The *secretary's* report was approved.
4. The *secretaries'* reports are all on file.
5. This *student's* paper is scrupulously neat.
6. These *students'* papers are carelessly done.
7. A *man's* overcoat was left in the car.
8. Those *men's* overcoats were sold below cost.
9. I found a pair of *woman's* gloves.
10. The stock of *women's* gloves is low.
11. Mr. *Adams's* address has been lost.
12. Your watch has lost *its* second hand.
13. The chauffeur killed *his* engine.
14. The mistake was *hers*.
15. The responsibility was *theirs*—but the credit was *his*.
16. The woman *whose* gloves you found is here.
17. The *Emperor of Germany's* visit to England was timely.
18. The *American National Advertising Association's* meeting took place in Chicago.
19. *Earl and Wilson's* collars are standard.
20. *My son-in-law's* plans are not announced.
21. I have taken *somebody else's* hat.

When you study the foregoing exercise you will gather these facts:

1. All nouns in the singular form the possessive case by adding the apostrophe (') and *s*: *boy's*, *man's*.
2. All nouns that have added an *s* or an *es* to form

their plural add only the apostrophe to form the plural possessive: *secretaries'*, *students'*.

3. All nouns that form their plural in some other way add the apostrophe and *s*: *men's*, *women's*.

4. Pronouns do not use an apostrophe in any possessive: *his*, *its*, *hers*, *theirs*.

NOTE.—A special warning is needed here for *its*. You will sometimes see the form *it's*. But it is a contraction for *it is*, never properly the possessive.

5. When the noun is a compound or consists of a group of words, add the apostrophe and *s* at the end of the group: *son-in-law's*, *Emperor of Germany's*, *Earl and Wilson's*.

When the noun is a large group of words it is better not to form the possessive with *s*. Write "the meeting of the American National Advertising Association."

EXERCISE 2

Write sentences containing the possessives, singular and plural, of the following nouns. Take pains to write a good complete sentence in each case:

✓ lady	postman	he	the mayor of New York
nominee	hero	she	the Governor-General of Canada
soldier	child	it	who
anybody	anybody else	they	

The Society for the Prevention of Cruelty to Animals

The possessive with the verbal noun is a weak point with many fairly good writers. A verbal noun is the name of an action; here are some:

Seeing is believing.

Teaching is an interesting profession.

Hearing, seeing, feeling, smelling, tasting—these are the activities of our senses.

When the noun or pronoun naming the person acting is used with one of these verbal nouns, it is put in the possessive; as,

1. The house was old, but we did not think of *its* burning.
2. I do not object to *Olson's* helping you.
3. They are perfectly satisfied with *Mr. Paul's* teaching.
4. I did not know of *your* sailing on the "Arabic."
5. *Your* doing anything so foolish never occurred to me.

EXERCISE 3

Correct the following:

1. Does anyone object to him helping me?
2. They insist on every student doing all the work.
3. Haven't you heard of him going around the world?
4. We are interested in him inspecting Chinese schools.
5. We did not dream of him failing in examination.
6. Have you not heard of him being killed in an air-ship accident?

2. The Plural of Nouns—

There are a few pitfalls in this inflection that we must look out for.

EXERCISE 4

Study the following list of words. Construct sentences using all the second words in the pairs:

bill—bills	foot—feet
check—checks	tooth—teeth
hand—hands	man—men
head—heads	datum—data
sheet—sheets	phenomenon—phenomena
address—addresses	radius—radii
box—boxes	alumnus—alumni
fish—fishes	forget-me-not—forget-me-nots
wife—wives	spoonful—spoonfuls
shelf—shelves	son-in-law—sons-in-law
lady—ladies	hanger-on—hangers-on
baby—babies	by-stander—by-standers
potato—potatoes	Mr. Bruce—Messrs. Bruce
hero—heroes	Miss Lewis—Misses Lewis

A study of this list will show the following usages in plurals:

1. The regular way to form a plural in English is to add an *s* to the singular: *bill—bills, check—checks*.

2. If *s* alone will not unite with the last sound of the singular, *es* is added: *box—boxes, fish—fishes*.

3. A few nouns ending in the sound of *f* change the *f* into *v* before the plural inflection *-es*: *wife—wives, shelf—shelves*. Some such nouns form a regular plural.

4. Nouns ending in *y* with a consonant just before it change the *y* into *i* before the *-es*: *lady—ladies, baby—babies*.

5. A few nouns that end in *o* add an *e* before the *-s*: *hero—heroes, potato—potatoes*. Some such nouns form a regular plural.

6. A few old English nouns seem quite irregular because they keep the plurals they had before the language adopted the rule of the *-s*: *man—men, tooth—teeth, foot—feet*.

7. Some words that have come into English from other languages keep the plurals they have in those languages: *datum—data, alumnus—alumni, phenomenon—phenomena, radius—radii*.

8. In the case of compound nouns, when the compound is so familiar that the parts are not thought of separately, the *-s* is added to the whole compound: *forget-me-not—forget-me-nots, spoonful—spoonfuls*; when one of the parts is more important than the others, add the *-s* to the important part: *sons-in-law, by-standers, hangers-on*.

9. Compound nouns made up of a title and a surname generally give the plural to the title: *the Messrs. Bruce, the Misses Lewis*.

EXERCISE 5

Write out the plurals of all the nouns given below. Your dictionary will give you the form of every plural that is not

regular. For example, under *tomato* you will find the note —*pl. -toes*. Consult your dictionary whenever you are not quite certain.

desk	half	woman
chair	jury	oasis
wave	ally	thesis
sash	alley	axis
dish	darkey	brother-in-law
tax	buffalo	passer-by
tariff	cargo	trade-mark
loaf	piano	foot-note
thief	solo	tender-foot
grief	mouse ✓	cupful
belief		

End of first lesson

2. The inflection of adjectives and adverbs.—The changes of form that these words undergo is called comparison. These changes show the relative degree or measure of the quality the word expresses. Comparison indicates three grades:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
great	greater	greatest
careful	more careful	most careful
late	later	latest
effective	more effective	most effective
fast	faster	fastest
slowly	more slowly	most slowly
effectively	more effectively	most effectively

This shows you the regular comparison, which is the same for adjectives and adverbs. To words of one syllable add *-er*, *-est*. To most words of more than one syllable prefix *more*, *most*.

Some adjectives and adverbs are irregular.

For example:

good	better	best
ill	worse	worst
bad	worse	worst

NOTE.—Your dictionary will give you the forms of irregular comparisons. For instance, under *well* you will find—*compar. better, superl. best.*

1. Mistakes in comparison are very common and very irritating. Study the following sentences and the rules and cautions deduced from them :

1. This is the larger of the two orders.
2. This is the largest order we have received today.
3. Of the two machines I choose the cheaper.
4. He had three machines to choose from—he chose the cheapest.
5. This week has passed more slowly than last week.
6. Of all the days of the week Monday seems to me the most trying.
7. The railroads are the greatest single industry in the United States, next to agriculture.
8. Of our two greatest single industries agriculture is the more important.

You will notice that the comparative degree is used when the comparison is concerned with two persons or things; when there are more than two the superlative is used.

2. Study the comparisons in the following sentences :

1. Her shoes are smaller than any I see here.
2. These shoes are smaller than any others she has.
3. Our class has a larger membership than any club in town.
4. Our club has a larger membership than any other in town.

You see that you use the comparative with *any*; and when the things compared are in the same class use *other* after *any*.

Never, never use combinations like *smallest of any, largest of any*.

3. Study the following sentences :

1. Olson is the most promising of all the applicants.
2. Of all the applications we have received, this is the most intelligent.
3. I have chosen Olson's report for publication because of all those submitted it is the most orderly.

You see that you use the superlative when you include the whole class by using the word *all*.

EXERCISE 6

Study the following sentences, noting the comparatives and superlatives. They are all correct. Read each sentence aloud.

1. Texas is the largest state in the Union.
2. Texas is larger than any other state in the Union.
3. Texas is larger than any New England state.
4. Of all the states in the Union Texas is the largest.
5. The Post is the most trustworthy of the evening papers.
6. Of all the evening papers the Post is the most trustworthy.
7. The Post is more trustworthy than any other evening paper.
8. The Post is more trustworthy than the morning papers.
9. Of the two papers the Post is the more trustworthy.
10. Of the three afternoon papers the Post is the most trustworthy.
11. James is slower than any other of the boys.
12. James is the slowest boy in school.
13. As between James and George, James is the slower.
14. Our manager is the most patient person in the office.
15. Our manager is more patient than any one else in the office.
16. Your largest asset is your faith in the importance of your business.
17. Of all your assets faith in the importance of your business is the largest.
18. Faith in the importance of your business is larger than any other asset you have.

EXERCISE 7

Write off the following sentences, choosing the correct form in each case:

1. Which is the *older—oldest*, John or James?
2. Which is the *more—most* expensive, a Waterman or a Swan fountain-pen?
3. Of the three applicants, Olson, Bruce, and Lewis, the *first—former* is the *most—more* promising.

4. Of the two applicants, Olson and Bruce, the ~~first~~—~~former~~ is the ~~more~~—~~most~~ promising.

5. Of the two poisons, arsenic and cyanide, which is the ~~more~~—~~most~~ deadly?

6. Of the three poisons, arsenic, strychnine, and cyanide, which acts ~~more~~—~~most~~ quickly?

7. Of two evils, choose the ~~least~~—~~less~~.

8. Olson is the ~~older~~—~~oldest~~ of the three applicants.

9. Miss Lewis is the ~~elder~~—~~eldest~~ of a family of five.

10. Is there any difference in your hands? Which handles the pen ~~more~~—~~most~~ skilfully?

11. Of all the machines we have tried, the Royal works ~~most~~—~~more~~ satisfactorily.

12. Of the many places open to you, choose the ~~more~~—~~most~~ honorable rather than the ~~more~~—~~most~~ lucrative.

13. As there are only two contestants, the prize must go to the one or the other. Choose the ~~worthier~~—~~worthiest~~.

14. Of the three factors in the production of wealth, land, labor, tools, which is ~~more~~—~~most~~ important?

4. There are some adjectives and adverbs that can not be compared, because in their first form they express absolute quality. For example, if a thing is *empty*, it can not be *more empty*; if *perfect*, it can not be *more perfect*; if *square*, it can not be *more square*, though you may express a shade of meaning by saying *more nearly perfect*, or *more nearly square*.

The following are other adjectives and adverbs that can not be compared :

absolutely
conclusive
dead
eternal
faultless
full
impossible
perfect
proper

spotless
square
straight
supreme
universal
worthless
unique
useless

EXERCISE 8

Every one of these sentences contains one or more errors. Correct them. If any of them can be corrected in two ways give both.

1. The use of the telephone is becoming more universal every day.
2. Mexico seems to have the most unstable government of any modern state.
3. The Balkan war was ^{more} absolutely barbaric than any war of modern times.
4. If he wants a recommendation from us, he must steer a straighter course than he has done hitherto.
5. Of all other cities London is the largest, and by far the most interesting of any.
6. Of all the filing systems on the market this is the most perfect.
7. A more absolutely worthless piece of property I do not know.
8. The North Western trains give the best service of any to San Francisco.
9. To call on the proprietor was the most proper thing to do.
10. Of the two reports I consider Olson's the more correct.
11. We have in this book the completest summary yet given of the arguments in favor of socialism.

3. The inflection of verbs.—The arrangement of the verb to show the changes it makes to express changes of meaning and its relation to other words, is called conjugation.

It is rather an elaborate thing because a verb changes to show: (1) the time of the action—present, past, or future; this change is called tense; (2) the influence of its subject—a verb has person and number; (3) the certainty or uncertainty, definiteness or vagueness of an action; this change is called mood.

1. In order to discuss¹ intelligently the mistakes we are liable to in this inflection, we will study the partial conjugation of the two typical verbs *see* and *learn*.

¹ The discussion is limited to one mood—the indicative. Uses of the English subjunctive lie outside the scope of this book.

PRESENT TENSE

Singular

I see
 you see
 he sees
 I learn
 you learn
 he learns

Plural

we see
 you see
 they see
 we learn
 you learn
 they learn

PAST TENSE

I saw
 you saw
 he saw
 I learned
 you learned
 he learned

we saw
 you saw
 they saw
 we learned
 you learned
 they learned

FUTURE TENSE

I shall see
 you will see
 he will see
 I shall learn
 you will learn
 he will learn

we shall see
 you will see
 they will see
 we shall learn
 you will learn
 they will learn

PRESENT-PERFECT TENSE

I have seen
 you have seen
 he has seen
 I have learned
 you have learned
 he has learned

we have seen
 you have seen
 they have seen
 we have learned
 you have learned
 they have learned

PAST-PERFECT TENSE

I had seen
 etc.

FUTURE-PERFECT TENSE

I shall have seen
 etc.

If you study this partial conjugation carefully you will see that the verb *see* appears in three forms: *see* in the

present tense, *saw* in the past, and *seen* used with auxiliary verbs to form the perfect tenses.

Learn has only two separate forms—*learn* for the present tense and *learned* for the past, and it uses the same form, *learned*, to form the perfect tenses. These three forms are the present, the past, and the past participle; they are called the principal parts of the verb; and it is in the use of these three forms that most mistakes in the verb occur.

There are two classes of verbs, divided according to the way in which they form these principal parts:

a) The regular verb, called by some grammarians the *weak* verb because it adds an outside ending to form its principal parts. Such are:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
learn	learned	learned
walk	walked	walked
play	played	played
sail	sailed	sailed
help	helped	helped
dive	dived	dived

b) The irregular, called by some grammarians the *strong* verb because it forms its past and past participle by changes within itself without calling in outside aid. Below is a partial list of the strong verbs with their principal parts:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
awake	awoke or awaked	awaked
begin	began	begun
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst
catch	caught	caught
come	came	come
do	did	done
drink	drank	drunk
eat	ate	eaten

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
fly	flew	flown
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown
know	knew	known
lay	laid	laid
lie (to recline)	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
shake	shook	shaken
show	showed	shown
sing	sang	sung
sink	sank	sunk
sit	sat	sat
spring	sprang	sprung
steal	stole	stolen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
throw	threw	thrown
wring	wrung	wrung
write	wrote	written

Your dictionary will give you the principal parts of all strong verbs.

The mistake commonly made in the use of the verb is the confusion of the past tense with the past participle. Remember that it is the *past participle* that you always use with *have* or *had*; with *am*, *is*, *was*, *have been*, *had been*, *will* and *shall have been*.

EXERCISE 9

Point out the verb in each of the following sentences. Classify it as strong or weak. Give the principal parts of each.

1. I drank two cupfuls of coffee.
2. I have drunk all my milk.
3. Mr. Bruce has hired a new office boy.
4. He has taught his stenographer to use the dictagraph.
5. I sang in the choir last year. I have sung in the chorus for many years but my friend has never sung before.
6. I wrote the telephone message on the pad, but some one has torn off the sheet and written another message.
7. After the wreck many passengers swam to the life boats; we picked up one man who had swum a mile.
8. I took an upper berth—all the lowers were taken.
9. We have taken passage on the "Arabic," which is known as a very comfortable boat.
10. If I had known you were an applicant I should have recommended you—but I did not know—only Mr. Bruce knew it.
11. When the doctor examined his leg he found that it was broken. But the man did not know when he broke it.

EXERCISE 10

Write sentences employing both the past tense and the past participle of each of the following verbs:

swing	run	give
see	ride	grow
fly	rise	go
throw	drive	do

2. There are three pairs of verbs that give a great deal of trouble—sometimes to fairly good writers. And indeed they are very confusing. They are—

	<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
a)	sit	sat	sat
	set	set	set
b)	lie	lay	lain
	lay	laid	laid
c)	rise	rose	risen
	raise	raised	raised

One of the verbs in each of these pairs has to have an object to complete it. One in each pair does not take an object. We will arrange them on that principle.

These need objects:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
set	set	set
lay	laid	laid
raise	raised	raised

1. Please set the machine on the table.
2. The watchman has set the alarm for six o'clock.
3. Have you set the night-latch?
4. He laid down his pen and said, "Lay down these principles first."
5. He laid his note-book on my desk and forgot it.
6. They used crude oil to lay the dust.
7. I fear he has not laid by anything for a rainy day.
8. The factory laid off a hundred men yesterday.
9. I laid my task wearily aside.
10. We easily raised the fund they needed.
11. The wreck of the "Titanic" can never be raised.
12. We raise all the vegetables we can use.
13. He raised the window and watched the moon as it rose above the trees.

These do not need objects:

sit	sat	sat
lie	lay	lain
rise	rose	risen

1. He sat quietly reading during the excitement.
2. I have sat in the waiting-room all morning.
3. I sit by Olson every morning in the car.
4. I have sat by Olson every morning for six months.
5. Will you sit down?
6. I am so fatigued that I shall lie down.
7. I was so weary that I lay almost unconscious.
8. The boat lay at the third pier all day yesterday.
9. The boys lay perfectly still and watched.
10. These goods have lain on the shelf too long.
11. He is sure to rise in his position.
12. The sun rose this morning at six precisely.
13. The water has risen six inches during the night.

¹ *The sun sets* is a special use of the verb *set*.

There seems to be confusion in some minds between *let* and *leave*, giving rise to such stupid blunders as

"leave it be" for "let it be"

"leave him lie" for "let him lie."

EXERCISE 11

Write off the sentences in the following exercise, choosing the correct word in each:

1. Have you ever *ridden*—*rode* a motorcycle?
 2. Their agent has *gone*—*went* to Chicago.
 3. When he got home he found his ears were *froze*—*frozen*.
 4. He had *drove*—*driven* very rapidly.
 5. When the water *rises*—*raises* in the lock it *rises*—*raises* the boat.
 6. When the bell *rang*—*rung* the children all *came*—*come* running in.
 7. We *began*—*begun* yesterday to take an invoice.
 8. The civil service examinations have *begun*—*began*.
 9. The bookkeeper has *set*—*sat* his watch by mine.
 10. The officer concluded to *let*—*leave* the rubbish lie in the alley.
 11. When I *lay*—*laid* down I did not expect to sleep.
 12. I have *sat*—*set* at this window many evenings to watch the sunset.
 13. Was he *took*—*taken* ill suddenly?
 14. She will *sit*—*set* the table and then she will *lie*—*lay* down.
 15. She will *lay*—*lie* the cloth and then she will *sit*—*set* down.
 16. The river will have *rose*—*risen* sixteen inches in two hours.
 17. Never *leave*—*let* the pupils be unoccupied.
 18. The bread will *rise*—*raise* in two hours.
3. The use of *shall* and *will*.—If we went into all the refinements of the uses of these two words, it might seem a complicated matter. But for practical purposes it is rather simple. Study the following examples presenting the future and the future perfect tenses of *call*:
- | | |
|----------------------|-----------------------|
| I shall call | we shall call |
| you will call | you will call |
| he will call | they will call |
| I shall have called | we shall have called |
| you will have called | you will have called |
| he will have called | they will have called |

a) You will notice that the first persons, *I* and *we*, use *shall*, while the other persons use *will*. This is the case when you express simple future action.

b) Now when you want to express determination or make a promise, you reverse this usage and say *I will* and *we will*, and use *shall* for the other persons.

c) In questions of the first person you use *shall*; in those of the second and third persons you use the form you expect in the answer. This is called anticipating the answer.

NOTE.—*Should* and *would* in ordinary practical usage follow the same rules as *shall* and *will*.

EXERCISE 12

The following sentences illustrating the use of *shall* and *will* are all correct. Study them with care, reading each one aloud several times. Decide in each case what is expressed, simple futurity, determination, promise, anticipation of answer.

1. I shall be much pleased to recommend you.
2. Will you give me a recommendation?
3. Shall you ask Mr. Olson for a recommendation?
4. I shall make arrangements to sail on the "Arabie."
5. The "Arabie" will sail from Boston June 16.
6. I shall be disappointed if they do not come.
7. They will be expecting me.
8. He shall restore what he has taken whether he will or no.
9. He will restore whatever he has taken. I have great confidence in him.
10. Shall George bring the machine around?
11. George, will you bring the machine around?
12. Won't you mail my letter?
13. Shall you answer this letter? Yes, I shall. I will write it at once and then we will go.
14. Shall you prosecute him? I shall; he shall be made to suffer for his dishonesty. Will you not change your mind? No, I shan't. Do, for my sake. No, I won't.

15. Will you come to dinner with us? I will, with pleasure.

16. Will you come to dinner with us on Tuesday? I am sorry, but I shall be out of town. On Wednesday, then? Yes, I shall be happy to come on Wednesday.

NOTE.—There is a stupid mistake that one often hears—the use of the present after *hope*, as

I hope he makes the train.

I hope he gets the appointment.

I hope I find the address.

Hope necessarily implies futurity, and calls for the future tense. Say—

I hope he *will catch* the train.

I hope he *will get* the appointment.

I hope I *shall find* the address.

EXERCISE 13

Write fifteen sentences of your own—good, interesting sentences, illustrating the various uses of *shall* and *will*.

GENERAL EXERCISES IN BUSINESS COMPOSITION

THE PARAGRAPH IN THINKING AND WRITING

Study the following letter:

MY DEAR MR. HARDING:

Are you willing that I should give you as a reference in applying for a position with Holt & Eaton? You know my character and my abilities, and there is no one whose good word I would rather have.

I am making a change because I feel that there is no advancement for me in the place I am in now. There are several men ahead of me in the line of promotion, and I should like to get on a little faster. The position with Holt & Eaton seems to offer just the chance I want.

I shall be very grateful for your help in this matter and shall try to deserve whatever recommendation you may give me.

Yours very truly,

AMOS WELLS.

You will notice that this letter falls into three sections, each of which handles a phase of the matter discussed in the letter:

1. Asks permission to use his friend as a reference.
2. Explains why he needs a reference.
3. Expresses gratitude for a possible favor.

You will find as a matter of fact that you can't follow any train of thought without seeing that it goes in steps or stages. If you reason with a friend you find yourself saying, "In the first place," "In the second place," and so on until you have given all your reasons. If you write a letter that is more than a brief note you find yourself taking up one item, then the next, and the next, until you have treated them all.

These steps or stages or items are paragraphs. They are little letters within your letter. Each one says all that you would say if you were handling that item alone.

We may say that an argument or a letter really consists of paragraphs properly joined together. We may call the paragraph the unit of thinking. We may say that if you can think and write good paragraphs you have mastered the art of writing; and these statements, barring a certain allowable exaggeration, are all true.

Of course a letter or a statement may be so brief and unified as to take only one paragraph.

In writing or printing, the paragraph is indicated by indenting, i. e., setting in the first word a space from the regular margin.

EXERCISE 14

1. You are writing to a friend your reasons for taking a course in business English. You have these two reasons:

- a) You desire in general to speak and write correctly.
- b) You hope to become an advertising manager, a salesman in a mail-order business, a commercial correspondent, or a stenographer.

Having selected one of these positions, write the two paragraphs in the letter.

2. Give an oral report occupying three minutes, on the fruit in market on the day of your recitation. Make two items:

- a) The various fruits to be had.
- b) The prices.

CHAPTER II

GRAMMATICAL CORRECTNESS

AGREEMENT

One of the prettiest things in the whole science of grammar is the principle of agreement. It sometimes seems as if words were living, thinking things, trying to accommodate themselves to one another in a sentence; as if they had memories and a sense of duty that compelled them to take this form or that form because of something that went before or something to come after. Other languages, German and Italian, for instance, have very complex systems of agreement; English has a very simple system. Indeed, you could not call it a system at all. We have merely certain usages that are invariable and therefore important for us to know. Under agreement as under inflection, we will study those instances where we are liable to mistakes.

1. Agreement of verb and subject.—1. The central and most important rule of agreement, and the one most frequently broken, is that the verb must agree with its subject in person and number.

Examine these forms:

	<i>Singular</i>		<i>Plural</i>	
1st Per.	I do	I am	we do	we are
2d Per.	you do	you are	you do	you are
3d Per.	he does	he is	they do	they are

You will see that the form of the verb changes for the third person singular; you say *I do*, but *he does*. It changes

for the plural number; we say *he does*, but *they do*. It follows that we can not say *he don't*, since *don't* is the contraction of *do not*; we must say *he doesn't*.

The form *ain't* is a contraction of *am not*; consequently it was never correct to use it in any but the first person. Present-day authorities condemn the form *I ain't*. Substitute *I'm not*.

The sentences in the following exercise illustrate the agreement of the verb with its subject. The subjects and verbs are indicated by italics. Read these aloud several times:

1. *I am surprised*.
2. *You are* very late this morning.
3. *He is* unsuccessful in business.
4. *They are sending* out their new circulars.
5. *She has* lately been promoted.
6. *He doesn't know* that the shops are all closed.
7. Every thing that *he does* is well done.
8. Your *subscription expires* with this issue.
9. In every kind of retail trade the *customers insist* on quick delivery.
10. Our *customer*, in spite of all the evidence to the contrary, *insists* that he has paid his bill.
11. The *agent* who called every day for several days to see you about buying those bonds *wants* to speak with you now.
12. The *cause* of all his troubles with the workmen *is* his constant demand for greater speed.

Mistakes often occur in long sentences like this last one in which other nouns—it may be some singular and some plural—come between the verb and its subject. Be cautious when you have such a subject.

2. Study the following sentences:

1. The cashier and the teller have gone.
2. The skipper, the mate, and the cook are all on board.
3. My old friend and schoolmate is in town.

4. The Secretary and Treasurer keeps the books in his possession.
5. My guide, philosopher, and friend has deserted me.

You will notice that the subject may consist of two or more nouns joined by *and*. When these nouns name different persons the verb is plural; when they name one and the same person (as in 3, 4, and 5) the verb is singular.

When the two words name one product or customary combination the verb is singular.

1. Victuals and drink was the chief of her diet.
2. Bread and milk seems to agree with the patient.
3. Ham and eggs was his regular order for breakfast.
4. Bread and butter tastes good when you are hungry.

3. When two or more singular nouns forming the subject are preceded by *each*, *every*, or *no*, the verb is in the singular:

1. Every man, woman, and child on board *was saved*.
2. Each book and paper *is* put in its place every night.
3. Every subscriber and stockholder *has* a right to know the facts.

4. When two nouns of the subject are joined by *neither . . . nor* or *either . . . or* the verb is singular if both the nouns are singular. If one of the nouns is plural the verb must be plural.

1. Neither the carpenter nor the plumber *has come*.
2. Neither the paperhanger nor his assistants *have come*.
3. Neither the first statement nor the second *is* satisfactory.
4. Neither the first statement nor any of the subsequent ones *are* satisfactory.
5. Either the doctor or the nurse *is* to blame for her relapse.
6. Either the doctor or the nurses *were* to blame for her relapse.

5. When a subject connected by *neither . . . nor* or *either . . . or* consists of personal pronouns the verb agrees with the subject nearest it.

1. Either he or *I am* wrong.
2. Neither she nor *I do* it well.
3. Neither she nor *they do* it well.

Courtesy and custom dictate the proper arrangement of the personal pronouns when they are of different persons. Study this carefully:

In the singular the second person comes first, the third person second, the first person last. In the plural the first person first, the second person second, the third person last. The examples will make this plain:

1. It is agreed that either you or I am to go.
2. Neither you nor he is expected.
3. Neither he nor I shall have time to stop over.
4. We and they have long been competitors.
5. We and you will probably have to stay late tonight.
6. We, you, and they must share the expense.

6. Collective nouns. Study these sentences—they are all correct:

1. The crowd is much excited.
2. The crowd are all shouting.
3. The firm is increasing its business.
4. The firm are consulting about Olson's promotion.
5. The audience was enthusiastic.
6. The audience were scattering in every direction.

You see that a collective noun takes either a singular or a plural verb, according to the sense in which it is used. When the oneness of the collection is important or emphatic the singular verb is used. When the persons or things that make up the collection are important or emphatic use the plural verb.

7. The nouns *number*, *half*, *remainder*, *rest*, etc., take a singular or plural verb according as they refer to one whole or to the several members of a group.

1. The *number* of trials *is* limited.
2. The *number* of cases of diphtheria *grows* less every year.
3. A *number* of students *have* already obtained positions.
4. *Half* of my orange *was* bad.
5. *Half* of the oranges *were* bad.
6. The upper *half* of the *window* *was* dark.
7. *Half* of the windows *were* dark.
8. The rest of the day *was* spent at my desk.
9. The rest of the goods *were* badly damaged.

8. Certain nouns have a plural form but a singular meaning and always take a singular verb. Such are—

acoustics	gallows	molasses
civics	mathematics	news
ethics	means (instrument)	optics

1. Mathematics *is* my favorite study.
2. Optics *is* an interesting branch of physics.

9. There is another group of nouns that are always plural and require a plural verb. Such are—

alms	eaves	riches
ashes	goods	scissors
shears	manners	thanks
breeches	means (income)	tidings
cattle	oats	tongs
clothes	proceeds	wages

1. Ashes *have* been sprinkled on the pavement.
2. Manners *make* the man.
3. Riches *take* wings.

EXERCISE 1

Write sentences using the following words and phrases as subjects:

cattle	means (1)
civics	means (2)
shears	mechanics
herd	mob

strawberries and cream
each and every member of the office force
each member of the boards of trustees and directors
neither he nor I
both we and they

EXERCISE 2

Write off the sentences of this exercise, choosing the correct verb:

1. The sheep *is—are* grazing in the pasture.
2. Ethics *is—are* a branch of philosophy.
3. The means *is—are* not always justified by the end.
4. His means *are—is* limited.
5. Fifty dollars *is—are* a large sum to lose.
6. He *doesn't—don't* know the difference between good business and bad.
7. It *don't—doesn't* take an expert long to find the weak spot.
8. Either the weather or his anxiety *have—has* depressed him.
9. The line of motors, carriages, trucks, and omnibuses *move—moves* steadily down the street.

2. Agreement of the adjective with its noun.—The only English adjectives that change their form to show agreement are *this* and *that*. They take a plural form to agree with a plural noun: *This certificate—these certificates; that parcel—those parcels*.

Study these sentences:

1. This sort of envelopes is best for our business.
2. That kind of clips suits me best.
3. These kinds of devices never work well.
4. Those kinds of machines are not popular.

Avoid the common and annoying mistake—*these kind, those sort*.

3. Agreement of a pronoun with its antecedent.—

1. *James* said *he* would bring up the mail.
2. *Miss Lewis* found that *she* had herself copied the letter.

3. The *student who is* responsible for locking up is gone.
4. The *students who are* responsible for closing the office are gone.

1. The rule of agreement is that the pronoun must agree in person, gender, and number with its antecedent—the noun that it stands for.

This is easy to see and to show in the personal pronouns which change their form to indicate person and number and in the singular to indicate gender: *he, she, it, I, we, you*, etc.

The relative pronouns, *who, which, and what*, do not change their form to show even number. But the verb used with them will generally show their correct agreement in person and number.

1. It is I who *am* late.
2. It is he who receives advancement.

2. Study these sentences:

1. The *foreman* and his *assistant* have lost *their* places.
2. Either the foreman or his assistant has lost *his* place.
3. Neither the foreman nor *his* assistants have lost *their* places.

You will see that when a pronoun stands for two antecedents connected by *and*, the pronoun is plural.

When it stands for two antecedents joined by *either . . . or* or *neither . . . nor*, the pronoun is singular if both antecedents are singular.

It is plural if one or both antecedents are plural.

3. The following sentences illustrate the pronoun when the antecedent is a collective noun:

1. The *firm* is increasing *its* business.
2. The *firm* are consulting about *their* budget.
3. The *jury* promptly rendered *its* verdict.
4. The *jury* were much divided in *their* opinion.

You conclude that when the oneness of the collection is important you use the singular pronoun. When the individuals are considered you use the plural pronoun.

4. When a singular noun of common gender (this means that it may name either a male or female being) is the antecedent of a pronoun, it is customary to use the masculine pronoun. For example:

1. Every *student* should prepare *his* paper promptly.
2. Each *member* of the club should register *his* protest.
3. Every *member* of the class may claim *his* theme.

In certain cases either the feminine or masculine pronoun is indicated by other details; as,

1. Each member of the *Woman's Club* registered *her* protest.
2. Every *member* of the *Vassar* senior class contributed *her* share.

5. *Anyone, anybody, each, everyone, everybody, either, neither, somebody, some one else*, etc., are singular and must be represented by a singular pronoun. For example:

1. Neither of them has paid *his* dues.
2. Somebody has forgotten *his* umbrella.
3. Each of us should pay *his* share of the assessment.
4. Every variety of business has *its* advantages.
5. Has anyone else lost *his* ticket?

EXERCISE 3

Write off the following sentences, inserting the correct word in each case:

1. Order more of — kind of athletic goods; — is a paying line.
2. No man or woman will be permitted to leave — desk in disorder.
3. These lessons were written to enable every student, and even every reader to correct — own mistakes.
4. This book should equip students to correct — own mistakes.

5. Any student who applies the knowledge he gains will find — writing free from ordinary errors.

6. Neither the lesson nor the exercises yield — full value to a careless student.

7. Neither party is eager for a quarrel and — will make any reasonable adjustment.

8. In case you return the goods, you will oblige us by sending the original paper with —.

9. We have taken great pains in packing the case of mineral waters and the other goods that — may reach you in good order.

10. Neither the goods I ordered last month nor the machine I bought on Monday have made — appearance.

11. If you are dissatisfied either with the tongs or the shovel, return — at our expense.

12. Make a note of any violation of the rules and regulations that comes under your observation and report — to the manager.

GENERAL EXERCISES IN BUSINESS COMPOSITION

FURTHER PRACTICE IN PARAGRAPHING

When you try to sell a product, you generally have two sides to your task—you must tell precisely what it is you have; you must persuade the other person that he wants or needs it, and that it is possible or easy for him to get it. Sometimes only one paragraph is necessary for both purposes; you may happen to be dealing with a person who already wants what you have to sell; or you may have goods so useful and necessary that you have only to describe them.

But usually you need to use both these processes—to tell what you have; to persuade the other person that he wants it. It may take many paragraphs for each of these processes. The nature of your commodity may be very elaborate, and the uses of it very numerous. You may be trying to sell it to a very large and mixed circle of buyers, so that you have to make several kinds of appeal.

But in the transactions we have set for our exercise, we shall assume that we need but two paragraphs for each transaction.

1. Write two paragraphs of a letter to an acquaintance offering to sell him—

a) A typewriter you have used for a year. Describe it. Set a price.

b) A camera that you have had only a few weeks. Describe it. Ask what he will pay.

2. Make a five-minute speech on this outline:

a) It is not enough to be merely good.

b) You must be good for something.

c) You must be good for some one thing.

CHAPTER III

GRAMMATICAL CORRECTNESS

GOVERNMENT

The third of the fundamental principles of grammar is government. So far as practical correctness goes, the working of this principle is quite like that of agreement; it concerns the form that certain words take in connection with other words. Like agreement it is a sort of social relation among the words of a sentence. In actual practice there are not many applications of this principle, since it concerns only the case of nouns and pronouns when they are "governed" by verbs or prepositions.

1. Government by verbs.—In the following sentences the nouns and pronouns governed by verbs are italicized:

1. I have a good *position*.
2. The messenger has brought a *telegram*.
3. Olson is not in; Mr. Bruce sent *him* to the library.
4. In most cases nature does not spontaneously satisfy our *wants*.
5. This fact explains all human *activity*.
6. Means of satisfying *wants* are called *goods*.
7. We sent *him* a *cablegram* in London.
8. They have sent *Mr. Bruce* and *me* *tickets* to the game.
9. It is the sales-manager *whom* you should see.

You will discover that in practical usage the working of the principle of government is a simple thing as concerns nouns, since they have no change of form for the objective case; but it is important in the case of pronouns. So we deduce the first law of government—nouns and pronouns that are the *objects of transitive verbs* are in the objective case.

2. Government by prepositions.—Prepositions are used to show the practically innumerable relations of nouns and pronouns to other words in the sentence. These prepositions are said to “govern” these nouns and pronouns, and they require the objective case. As in the case of government by verbs, the noun makes no change of form. The pronouns are important for study, since they do change their form.

1. The clerk failed to report to *us*.
2. The bills were sent to *them* promptly.
3. Let the matter remain between *you* and *me*.
4. No, we shall have to consult with *her* and *him*.

The following is a list of the most commonly used prepositions, all governing the objective case:

about	beneath	of
above	beside	on
across	between	through
after	beyond	to
against	but (except)	toward
along	by	under
among	concerning	until
around	except	up
at	for	upon
before	from	with
behind	in	within
below	into	without

EXERCISE 1

In the following sentences point out the verbs and prepositions that govern nouns and pronouns and the nouns and pronouns governed by them. All the sentences are correct.

1. Let us face the facts squarely.
2. Let her and me copy all the letters.
3. You should elect the one whom you are sure you can trust.
4. You should elect the one who will prove most trustworthy.

5. Them that do wrong, I will punish.
6. They that did wrong should be punished.
7. Him that is guilty, the law should punish.
8. He that is guilty should be punished by the law.
9. Honor to whom honor is due.
10. He scolded us both—but me more than her.
11. I do not think it is he to whom we should send a complaint.
12. Your chance for promotion depends on who your competitors are.
13. Your chances for advancement depend on whom you are competing with.
14. Whom should I meet at the station but Mr. Harding whom I had not seen for years!
15. How should you like to go with us?
With you and him?
No, with her and me.
With whom else could I go?
With whomever you found going.
16. I shall give the book to whoever asks for it.

3. Miscellaneous cases of apparent agreement or government.—1. *Than* and *as* are not prepositions and do not govern nouns and pronouns. They are conjunctions and join subordinate clauses to the rest of the sentence. Usually the verb of such a subordinate clause is omitted, since it is not needed for the sense.

1. She is as tall as I (am).
2. She is slower than he (is).
3. He has a larger salary than I (have).
4. Miss Lewis can compute faster than I (can).
5. Mr. Bruce said he would rather send me than him (send him).
6. They should have chosen him rather than me (have chosen me).
7. I am not so well fitted for the position as he (is).

2. The verb *be* is not a transitive verb and consequently does not govern an objective case. Notice:

1. I glanced up hastily and saw that it was he.
2. Hello, Mr. Bruce! This is I—Olson.
3. It was not they, but we, who discovered the mistakes in the entries.
4. Those present at the meeting were Harding, Eaton, Olson, and I.

NOTE.—There is a feeling that *me* is more emphatic than *I*. You will sometimes find used in a half-humorous way a combination that first respects grammatical correctness, and then adds the emphasis of the wrong word:

It is I—*me* that will change all that.

3. The verbs of the senses—*taste, feel, look, smell, sound*, like the verb *be*, express state of being rather than activity. Like *be* they are followed by adjectives, not by adverbs.

1. The cream tastes *sour*.
2. Those wild roses by the wall look *beautiful*.
3. I feel *unhappy* over his misfortune.
4. How *sweet* the lilacs smell!
5. Those whistles sounds very *loud*.

ADVERBS DISTINGUISHED FROM ADJECTIVES

This seems to be a good place to insert the warning against using adjectives when you need adverbs. Adjectives modify nouns and pronouns, and they follow *be* and such other verbs as express state of being; adverbs modify verbs that express action, adjectives, and other adverbs.

- Right: He solved the problem very quickly.
Wrong: He solved the problem very quick.
Right: She set the table promptly and neatly.
Wrong: She set the table neat and prompt.
Right: He dictates so rapidly that I can not follow him.
Wrong: He dictates so rapid that I can not follow him.
Right: They are offering really desirable bargains.
Wrong: They are offering real desirable bargains.

GENERAL EXERCISES IN BUSINESS COMPOSITION

1. Turn to Chapter XII, A, and study rules and models for the heading, address, and salutation of a letter. Using your own address as a heading, write a letter to the firm of Holt & Eaton, 118 N. La Salle Street, Chicago, manufacturers of blank books, applying for a position. Write four paragraphs:

a) Name the position you desire, and tell how you heard of the opening.

b) State your qualifications—schooling, experience, age.

c) Give your references.

d) Ask for an interview.

2. Compose an oral report, to occupy five minutes, on the four most important items of news in the morning paper on the day you make your recitation. Do not write out the report; do not memorize the words of the reports in the paper.

CHAPTER IV

CORRECTNESS IN DICTION

When we master the principles of grammatical correctness, we find ourselves a long way on the road to correct speech. But there still remain some important problems that are not concerned with grammar. You know that it is quite possible to put the wrong word into correct grammatical form; there are many combinations of words which, while not ungrammatical, are not allowed by custom or by good usage; there are whole classes of words that every cultivated person must reject; there are pairs of words that call for discrimination in their use—some expressing very different ideas, but for some reason confused, some expressing delicate shades of meaning, the misuse of which stamps one an uneducated person. These are the problems we shall consider under correct choice of words, having in mind all the while that we are looking toward practical rather than artistic usage.

1. The use of slang.—It would be folly to give a sweeping order and say, "Never use slang." A young person would have to have superhuman will-power to associate with his mates and never use a word of slang—indeed, he would have to be a bit of a Pharisee, besides.

It is true that in a few cases the slang of today becomes the accepted usage of tomorrow; that this is one of the ways in which our wonderful living language grows. It is curious to trace some of these reformed slang words. In 1740 Swift, complaining of the corruption of the English tongue, condemned as instances of new and unpardon-

able slang the words *banter*, *mob*, *sham*, and others which are now useful and respectable words. *Dandy* has twice been slang—when it first came into our speech, and again, after years of respectability, when, with a slight change of meaning, it became slang in our own day. Undoubtedly some of the slang invented by our generation will pass into permanent use; the idiomatic and humorous “nothing doing” is invaluable and deserves to survive.

Unquestionably some slang is humorous, even witty; an occasional slang phrase, when used by a person who does not habitually use it, is picturesque and effective; one might find himself in a company where not to use slang would seem stiff and “superior.” But none of these considerations justify the habitual and unchecked use of slang.

In the first place, by far the larger number of slang expressions have a low origin and a low meaning. Most of them belong to the *argot* of thieves and other low people. When they have crept up into better company, they still have the marks of vulgarity and coarseness on them.

In the second place, slang is evanescent—the day of even the most popular slang word is brief. Who now says “cut it out,” or “talking through his hat,” or “skiddoo,” though it was only yesterday that one or another of these expressions defaced every third sentence spoken by a certain type of young person? He who constantly uses slang adds nothing permanent to his speech. On the contrary, he merely substitutes another short-lived phrase for one already dead.

In the third place, slang is monotonous and narrowing. By narrowing your vocabulary you narrow your ideas. When you use the same word for many different ideas and objects, your conversation becomes intolerably tiresome

and sounds vulgar to any experienced person. We have all met in the last few years young persons (and some not so young) whose entire vocabulary seemed to consist of four or five words—"dope," "guy," "peach," "beat it," "bone-head," and "going some"—with the merely colorless words that joined them together.

This is very uncultivated and very crippling. Such a person instinctively feels that he can not use these words when he speaks or writes to anyone he respects. Consequently when he should speak well he is dumb, and when he would write he has no words for the things he would say. I am convinced that this subjection to slang, and the failure of slang to serve on a really important occasion, is the explanation of the bad impression made by many young people in a formal business interview, or in a piece of writing. They know better than to use slang—yet they have no other words at their command.

EXERCISE 1

Make a list of the slang words you use most frequently, and give all the important equivalents for them in proper English. Write a sentence using each of the good words.

For example: *Dope*—

1. Kindly send me *information* concerning your automobile.
2. I have the *material* for developing the films.
3. I have all the *lecture notes* on this course.
4. He was *under the influence of some drug*.
5. There was some *dishonesty* in his election.
6. Please give me either *mayonnaise* or *French dressing* on my salad.
7. I do not like *curry* in my sauce.
8. They had the whole affair *arranged*.
9. I have *all the facts* as to his guilt.
10. I have sent in my *references* and *letters of recommendation*.

2. **The use of over-worked words.**—Almost as bad as slang in its effect and quite as bad in its influence, is the

use of a limited number of words, applying them to any and all ideas and circumstances. These words are so general as to be practically meaningless, and so worn and stale as to be absolutely ineffectual. This is a fault to which business writers seem peculiarly liable. The words given here have all been taken from the business magazines. One of them—*proposition*—was used in this loose and meaningless way twenty-three times in one issue of an ambitious business periodical.

The following is a list of such over-worked words:

proposition	deal	individual
party	feature	bunch
line	factor	crowd

These are not slang words; they have certain legitimate meanings and should be used when they carry their own definite meaning. But you should sometimes substitute for them the words they seem to have crowded out, both for the sake of variety and for the sake of correctness and definiteness.

1. *Proposition*—

Keep in mind the following list of words as substitutes for *proposition*:

proposal	transaction	plan
occurrence	suggestion	project
offer	proffer	bargain
affair	concern	matter
sale	purchase	invention
device	statement	

2. *Line*—

Substitute sometimes for this word *grade*, *quality*, *variety*, *class*, *order*, *kind*, *sort*. Avoid altogether the expression *line of talk*. For the phrase *along that line*, substitute sometimes the phrases *in that direction*, *in that way*, *on*

that subject. Never be guilty of using the wearisome old phrase *all along the line.*

3. *Party*—

Never use this word for a person unless you are writing a formal legal document, where you say "the party of the first part," or "of the second part," etc. It is properly used of a group of persons; but even in that case you should sometimes substitute *group, company, firm, association*, etc., according to your more definite meaning.

4. *Crowd*—

Never use this word when you mean *group, party, friends, club, company, audience*, or any other assembly of persons other than a large throng.

5. *Bunch*—

Never use this word as applied to persons at all; when so used, it constitutes a bit of silly and stupid slang.

6. *Feature*—

Substitute sometimes *aspect, detail, contrivance, peculiarity, device, element, advantage*, etc., according to your closer meaning.

This word used as a verb seems to have established itself in journalistic and business practice. Use it as little as you can. The following extract from a college daily illustrates "featuring" gone to seed:

A feature story on the trip taken by the Glee Club will be one of the features of the Annual; a poem, "The Tower Clock," will also be featured.

7. *Deal*—

Sometimes use instead *operation, trade, negotiation, business, arrangement, sale, purchase*, etc., etc.

Is it too much to ask you to retire permanently a *square deal*?

8. *Factor*—

This is another good and useful word that has had more work heaped upon it than it should be expected to do. It

should share with *element, ingredient, part, share, force, power, influence*, etc., according to the shade of meaning involved.

9. *Individual*—

Never use this word merely instead of *man* or *person*. It is never properly used as a noun, except when the singleness or the separateness of the person is emphasized.

EXERCISE 2

Write sentences of your own, using each of the following words in its proper sense.

1. Proposition, proposal, offer, transaction, opportunity.
2. Line, quality, variety, class.
3. Party, group, company, person, customer, purchaser.
4. Feature, aspect, peculiarity, element.
5. Deal, negotiation, operation, proceedings.
6. Factor, element, ingredient, influence.
7. Individual.

NOTE.—Here is another list of terms that are in danger of having their edges worn off in the friction of business writing: *system, efficiency, red blood, magnetic, psychology, optimist, organization*.

3. Hackneyed phrases.—These form the peculiar besetment of the young journalist, though they often creep into the work of the business writer, especially when he tries to be literary. The following lines constitute a humorous summary of these faded and by-gone beauties. The lines are by an anonymous newspaper writer, and are reproduced here from Brown and Barnes's "The Art of Writing English."

There was a writer and he learned
The art "in all its phases"
Of using well-known synonyms
And penning hackneyed phrases;
"Conspicuous by his absence" was
Another stand-by too;

A maiden had a "willowy form"
And hair of "golden hue";
He followed on "with bated breath"
"So near and yet so far";
"An eagle glance," "magnetic gaze,"
"The moaning of the bar";
"A sight to make the angels weep,"
"The human form divine,"
"Dilating nostrils," "flowing locks,"
And "all the muses nine";
"The inner man," "last but not least,"
"A few well-chosen words,"
The "mellow moon" and "twinkling stars,"
And "little twittering birds,"
"Arch smiles" and "lips of rosy tint,"
A "dainty gloved hand";
A "succulent bivalve" of course
Was always in demand.
To "philosophic heights" he'd rise,
Of reason "chew the cud,"
And never once did he forget
To use the "sickening thud."

It would be a good plan to forego all the quoted phrases and all others so familiar and so meaningless.

4. Exaggerations.—Undue exaggerations make a bad impression, and defeat their own ends. The use of superlatives and strong words for any trivial idea gives a hysterical atmosphere to speech and weakens the effect; for we soon learn to discount strong words where all words are strong. The speech of cultivated persons shows a guarded use of the strongest words; and every sincere person desires to save the great and beautiful words for great and beautiful things and feelings.

Discard completely all such foolish and stupid slang exaggerations as the following:

I thought I should die.
It nearly killed me.
I am crazy about it.

Try to do without the words *simply, perfectly, absolutely, positively*, etc., in their capacity of strengtheners of words already sufficiently strong. *Simply grand, perfectly impossible, absolutely disgraceful, positively insulting, awfully monotonous*—each phrase is weaker than it would be if the modified word stood alone. If you feel that you must intensify in some way, compromise on *very* or *quite*.

The list of “intensifiers” is instructive—*simply, perfectly, absolutely, utterly, awfully, terribly, fearfully, horribly, dreadfully, tremendously, immensely*—there is some irony in the fact that all these, which ought to be the most imposing words in our language, have been cheapened to mere counters in the dialect of a girls’ boarding-school.

Except in humorous passages of friendly letters and in purely literary writing, do not use exaggeration or even the figure of hyperbole. In conversation an occasional exaggeration or conscious hyperbole is not to be condemned severely. It is the habitual use of them that is fatal to good style and to safe thinking.

EXERCISE 3

Study the words in the following groups by finding their definitions and considering their values. Use two words from each group in sentences of your own, giving the word its true value:

1. Lovely, pretty, beautiful, handsome, elegant.
2. Nice, pleasant, dainty, fine, charming, attractive.
3. Awful, terrible, horrible, dreadful, fearful, fierce.
4. Grand, imposing, splendid, brilliant, gorgeous.
5. Smart, clever, bright, wise, brilliant.
6. Amusing, ludicrous, humorous, witty.
7. Hate, dislike, despise, abhor, detest, loathe.

5. Fine writing.—The use of fine, high-sounding, or learned words instead of simple ones is in poor taste and generally incorrect. Even when it is done with a deliber-

ately humorous purpose, it seems a rather cheap form of wit.

You should not hesitate to use a rare or learned word when it exactly expresses your thought; but do not substitute fine words for plain ones, other things being equal. Do not say—

reside for *live*

retire for *go to bed*

matutinal ablutions for *morning bath*

erect a residence for *build a house*

eminent divine for *well-known clergyman* or *preacher*

prominent educator for *teacher*

delicious refreshments for *sandwiches and coffee*

bountiful repast for *a good dinner*

sumptuous banquet for *a plentiful supper*

Avoid also false refinements such as, "They built a beautiful *home*" when you mean *house*; "The baby *came*" when you mean *was born*.

Observe the propriety that comes of common sense in the use of *gentleman* and *lady*. To insist on *saleslady* is as sensible as it would be to call the man on the engine the *firegentleman*.

6. Vulgarisms.—Many expressions that irritate a person of taste are plain vulgarisms and should be discarded. Such are—

date for *engagement* or *appointment*

nohow

female for *woman*

alright for *all right* (The use of this form should be made a crime punishable by automatic electrocution.)

go some place for *go somewhere*

go places, as in "She likes to *go places* with me."

ways for *way*, as in "a long *ways* from here"

don't know as for *don't know that*

nicely, as the answer to the question, "How are you?"

wants in the sense of *needs*, as in "a salesman *wants* to keep his temper"; "You *want* to use two *c's* in *success*."

lady friend

gentleman friend

dove as the past of dive

7. Too many words.—In the following sentences the italicized words are unnecessary:

1. Where are you *at*?
2. I fell off *of* the car.
3. I have *got* all the salesmen's reports.
4. *From* henceforth Mr. Bruce will handle all adjustments.
5. *From* whence would such an impression come?
6. I got a seat inside *of* the car on the Elevated.
7. I stood outside *of* the theater for an hour.
8. You *had* ought to see the new linotype at work.

EXERCISE 4

There are one or more unnecessary words in each of the following sentences. Write them off in correct form.

1. Where are you living at now?
2. Where are you going to next?
3. You hadn't ought to spell Professor with two *f*'s.
4. Both White and Brown are alike good accountants.
5. He repeated the directions over and over again.
6. You will find the road-house a mile from hence.
7. He will move his mail-order business back to the town from whence he came.
8. The reason I did it was because of Mr. Bruce's orders.
9. My mind often reverts back to the early years of the enterprise.
10. There was nothing said about a rebate that I remember of.
11. There is no use at all in taking so much pains with a trivial matter.
12. He has been all the summer in the Canadian Rockies.
13. The telephone girls are the city's real watchmen, keeping guard all the night.
14. When he drove up we all smiled at his queer horse—a black and a white one.
15. What kind of a person do they expect to get at that salary?
16. What kind of a business would you consider most interesting?

17. Please accept of this bonus as a token of our appreciation.
18. He returned back again to get his coat.
19. We have been patient with him, since he is a new beginner.
20. You will find the drive longer than you think for.
21. The automobile turned the corner and disappeared from my view.
22. The little lake was surrounded by high hills on all sides.
23. We were quite powerless and unable to discover the reason for the shortage in our accounts.
24. Olson rushed hurriedly by us with a telegraph blank in his hand.
25. The dispatches say that the insurgent army was totally annihilated.
26. Have you heard that the little town of Albion was entirely wiped out in a general conflagration?
27. We saw two officers looking out of the window.
28. Before giving a detailed reply we must consult with our counsel.
29. The berth opposite to us was occupied by a man ill with tuberculosis.
30. We will explain later on why we found it impossible to accept your suggestion.
31. Our seats at the game were just outside of the reserved section.
32. Olson is late because he stopped to collect together his books and papers.
33. Miss Brant is a skillful expert in the preparation of copy, but she has found this manuscript a difficult puzzle.

8. Too few words.—Study the following sentences and notice that the italicized words are necessary. They are often erroneously omitted.

1. Miss Lewis stayed *at* home today.
2. I shall leave for my vacation *on* the first of July.
3. The boat was so leaky *that* we had to give up our sail.
4. The order was so vague *that* we had to have it repeated.
5. We are very *much* pleased with the itinerary you have made out.

6. He has just entered College and will later enter *the* University.

7. Nowadays when you study in *a* Business College, you acquire *a* liberal education.

8. Both the secretary and *the* treasurer were in attendance.

9. He drove two very fast horses—a black and *a* white.

9. Idiomatic combinations of words.—We mean by this certain combinations that have no reason for being except the usage of the language they belong to; they can not be translated into any other language and are therefore difficult to students of foreign birth or descent. They must be mastered and remembered.

1. He fell into the water.

2. He fell in love.

3. He died of pneumonia (not *with* or *from*).

4. Divide the work between Mr. Bruce and me.

5. Divide the work among the whole force.

NOTE.—Use *between* where there are two, *among* where there are more than two.

6. I shall complete my course within a year (not *inside a year*).

7. He cut the stick in two.

8. He put his hat upon his head (not *on*).

9. There is no one who can do it besides me (not *outside of me* nor *outside me*, unless you are speaking of germs).

10. He wants to get hold of the details (not *a hold of*).

11. We gladly accept your hospitality (not *accept of*).

12. I do not plan any change in my work (not *plan on*).

13. The circular deals with the problems of correspondence study (not *deals on*).

14. I am contemplating a change of employment (not *contemplate on*).

15. I shall try to learn touch writing (not *try and*).

16. Do not blame me for the mistake (not *blame . . on*).

There is no such preposition as *onto*. You may see it even in print, but it is incorrect.

There should be no such prepositional phrase as *in back of*; say *behind*. You sometimes see the absurd phrase *would of* instead of *would have*, in such phrases as *would have gone, would have learned*; avoid it.

Study the following combinations. You will see that certain words require special prepositions, sometimes changing the preposition to express a change in use or meaning:

accompanied with—when one thing merely goes with another, as “fish accompanied with egg-sauce.”

accompanied by—as a companion. “He walks every day accompanied by his dog.”

agree to—a proposal

agree upon—a plan

agree with—a person

according to

in accordance with

characteristic of

comply with

correspond to—when things are compared

correspond with—when persons exchange letters

compare to—when one merely likens objects

compare with—when one measures one thing by another, or points out differences or resemblances in detail

conform to

convenient to—a person or a place

convenient for—a purpose

different from—not *than* or *to*

differ from—when one thing is unlike another

differ with—when one person fails to agree with another.

disappointed in—what we have

disappointed of—what we do not get; never *with* in any case.

else—than—not *else but*

other than

no other than

another than

employed at—a given salary

employed in, on, or upon—a job or a business

employed for—a purpose

enter upon—duties

enter in—a record or report

enter at—a door, a station, etc.

influence upon or over—not *on*

inferior to

superior to

in search of—not *for*

insight into

identical with

exception from—as “This case is an exception from the rule.”

exception to—as “I want to take exception to the statement of the last speaker.”

liable to—when you mean an unfortunate tendency; as, “My father is liable to rheumatism.”

NOTE.—Good usage does not countenance the use of the infinitive after *liable*. Say: “He is *likely* to die”; “He is *apt* to take cold.”

liable for—when you mean responsible; as, “Each partner is liable for the debts of the firm.”

part from—a friend

part with—money or other possessions

profit by

reconcile with—a person

reconcile to—a condition or situation

EXERCISE 5

Write sentences using properly all the phrases in the foregoing list.

10. Correlative conjunctions.—These are used in pairs. They are—

as—as

so—as

so—that

such—as

not only—but also

both—and

either—or

neither—nor

whether—or

1. San Francisco is *as* pleasant *as* Los Angeles.
2. San Francisco is *not* so hot *as* Los Angeles.
3. We shall *not* be so comfortable in Los Angeles *as* in San Francisco.

NOTE.—Notice that you use *so—as* in negative statements.

4. We are *so* comfortable in San Francisco *that* we shall stay all summer.
5. We came early *so that* we might see the crowd gather (never *so as we might*).
6. We shall take only *such* clothing *as* we shall need.

NOTE.—The proper placing of the other correlatives will be discussed under clearness.

11. Double negatives.—Two words like *no* and *not*, used in the same connection, destroy each other and constitute a serious error.

He *won't* have *none* of that foolishness in this office.

Hardly, scarcely, only, and but must be reckoned as negatives. You can not say—

1. I *can't hardly* distinguish a word you say.
2. I *can't scarcely* wait for my appointment.
3. I *can't* spend *only* a minute.
4. I *haven't but* one punch on my ticket.

A series of words introduced by *no* should be joined by *nor*; *nor* is also used to continue the force of *not* in a previous phrase or clause. Say—

1. *Any* man, woman, or child could write such verses.
2. *No* man, woman, *nor* child would be willing to write such stuff.

12. No amount of classification can take care of all cases that involve the correct choice of words. The following are cautions and discriminations to guard you against common mistakes of a miscellaneous sort.

Above should not be used either as a noun or as an adjective. It is correctly used as an adverb. You should not say—

1. I have examined the *above* statement and find it correct.
2. I have examined the *above* and find it correct.
3. I did not witness the *above* occurrence.

You may say—

1. I have examined the *foregoing* statement and find it correct.
2. I did not witness the *above-mentioned* occurrence.

Same should never be used instead of a pronoun. Don't use it or defend it, no matter how many times you may see it used.

1. I have received your letter and noted contents of *same*.
2. Send fifteen copies of "Business English," as I wish to use *same* for my class.
3. If not pleased with our vacuum cleaner, return *same* at our expense.

Transpire for *happen*—*Transpire* means to come to light, to become known; as—

1. This event happened twenty years ago; it *transpired* only yesterday.
2. Luckily this plot *transpired* in time for us to place guards on the property and prevent mischief.

Raise for *rear*—

1. I was reared in Indianapolis.
2. My mother reared four sons to manhood.
3. My friend in Indianapolis raised ten cocker spaniels.
4. We *raise* in our own garden all the lettuce we need.

Avoid *raise* for *increase*, as in—

1. I got a *raise* in my salary.
2. The agent has *raised* our rent.

Last for *latest*—Don't ask, "Have you heard my last story?" lest your friend reply, "I hope so." You may speak of Tennyson's *last* poem. As long as Kipling is living and writing you must say his *latest* poem.

Stop for *stay*—

1. Did you go to Washington? Yes, but I only *stopped* there. I could not *stay*.

2. Did you stop at the Biltmore? Yes, as I passed by I stopped to see it. I could not afford to stay there.

Couple for two—You can properly speak of a *couple* only when the two objects or persons are linked; as,

Mr. Bruce and his wife are a charming couple; they have two beautiful children.

Loan for lend—*Loan* is not a verb, but a noun.

1. He agrees to lend me a thousand dollars.
2. He agreed to a loan of a thousand dollars.
3. Lend me your umbrella.
4. He asks the loan of my umbrella.

Do not confuse *lend* and *borrow*.

Am or *is afraid* for *fear*; as,

1. I am afraid I can't keep my engagement (I fear).
2. He is afraid he can't pass the bar examination (he fears).
3. I am afraid I can't pay my premium next month (I fear).

Can for *may* or *may* for *can*—

Can implies ability; *may* implies permission.

1. You may swim if you can.
2. May I have this afternoon free?
3. Can you find the error in this problem?

Quite as an adjective—It is always an adverb. Do not say *quite a while*, but *quite a long while*; *quite a few* is always wrong, and when you mean a *good many* it is doubly absurd.

Except, without, unless—

Except and *without* are prepositions and introduce phrases. *Unless* is a conjunction and introduces a clause.

1. No one except me knew the combination of the safe.
2. No one except Mr. Bruce knows how to turn a complaint into a sale.

3. You can not hope to succeed without determination and patience.

4. Wealth without health is a mere mockery.

5. You can not hope to succeed unless you develop persistence and patience.

6. You will not receive an increase in salary unless you show an increase in efficiency.

Like, as—*Like* is followed by a noun or pronoun in the objective case. *As* is a conjunction and introduces a clause. *Like* can not be substituted for *as* or *as if*.

1. Olson looks like his father. Yes, and he works just as his father did.

2. I should like to have a voice like yours.

3. You might develop one like it, if you would practice as I do.

4. Mr. Bruce is walking slowly as if he were ill.

EXERCISE 6

With the help of your dictionary, distinguish between the words of each pair in the following list. Do not try to state the difference, but use the word correctly in complete sentences. Combine any of the words in sentences as you like, but give each its true value:

accept—except

advice—advise

affect—effect

assure—promise

center—middle

expect—hope

fix—mend

healthy—healthful

inventory—invoice

leave—let

less—few

lose—loose

more—larger

number—quantity

sick—ill

teach—learn

We must not suppose that we have covered or exhausted the whole wide and fascinating field of correct diction. Let us hope we have done enough to accomplish three desirable results:

1. To furnish you with the correct expression in most cases likely to occur in your practical experience.
2. To make you aware of some of the problems and possibilities in the choice of words.
3. To awaken your interest in the improvement of your diction and to strengthen your taste for correct and refined expression.

GENERAL EXERCISES IN BUSINESS COMPOSITION

The paragraph should treat but one item, or one side, or step of your thought. It should make clear what this item or thought is. In fact, a good paragraph usually has what we call a topic sentence, which states clearly what the whole paragraph is about. The rest of the paragraph is an explanation or a defense of the idea expressed in this topic sentence. In business writing it is a fairly good rule to place your topic sentence first. Desirable variations from this rule will be discussed later.

Study the following paragraphs, noticing the topic sentence in each:

1. A good headline of an advertisement should be short. It has been determined by experiments that the average person can perceive only four visual objects at the same time—four letters, four words, four persons in a group, four geometrical figures. As the headline is intended to be taken in at one glance, it should not be longer than four words—preferably shorter, provided the interest of the phrase is the same. If the words themselves are also short, the line is all the more certainly grasped at first sight.

2. In the teaching of ideals, we should remember that we are training our children for citizenship in a democratic community. We must not give them the ideals of those who were trained to form a subject class, who needed to learn only obedience to authority. The children of our high schools—all our children—are to be among the rulers of a community which is constantly obliged to change and to make its own laws, and take its own responsibilities.

3. Democracy has always held up an ideal of equality. This equality in 1776 meant that no one is so superior by birth and privilege that he has a divine right to rule another; it was in a certain sense negative. Today the point which needs emphasis is not that no one is superior to another; it is rather the positive idea, that we must, if possible, make every citizen equal to the best.

1. Write a letter to your alderman, your mayor, your

county commissioner—to whomever you should appeal to in your community, urging three of the following improvements in your neighborhood:

paving, lighting, park-way, clearing of side-walks, mending a road, building a bridge, putting up sign-posts and speed-warnings.

Let your letter consist of five paragraphs: an opening paragraph; one for each of the three items you treat, of not less than sixty words; and a brief closing paragraph. Consult the section on letters (Chapter XII, A) and put your heading, address, salutation, complimentary close, and signature into proper form.

2. Prepare a speech to fill five minutes to be delivered before the council or committee, asking for these same improvements.

In both the speech and the letter let your paragraphs be of the kind that announce the topic in the opening sentence.

CHAPTER V

CORRECT ARRANGEMENT

The normal arrangement of words in the normal declarative sentence is—first, the subject, a noun; second, the predicate, a verb; third, the object, a noun. To the two nouns are attached their modifiers, which are adjectives or the equivalent of adjectives. To the verb are attached its modifiers, which are adverbs or the equivalent of adverbs.

Many sentences contain no object; many contain no modifiers; but every declarative sentence makes a complete statement, and every declarative sentence must have a subject and a predicate.

1. *Flies carry germs.*

2. Ordinary house-*flies* carry the *germs* of disease.

3. Ordinary house-*flies*, which breed by the thousands in some neglected and unnoticed bit of filth, *carry* on their feet and in the minute hairs with which their bodies are provided, untold numbers of *germs* of typhoid and perhaps of other dangerous diseases.

Each of these three sentences, though they vary so greatly in length, displays the normal arrangement of (1) subject and modifiers, (2) verb and modifiers, (3) object and modifiers.

This arrangement may be varied for special purposes—some specific effect of clearness or emphasis; these variations will be discussed in their proper places. But whatever the arrangement of the parts of the sentence, the central rule of correct arrangement is that the modifiers be placed as close as possible to the words they modify. A misplaced modifier may render the meaning doubtful,

though in most cases it does not—you can make out easily enough the meaning intended. But the awkward and sometimes ludicrous effect is unfortunate. Take the old-timer that has been given in the text-books for generations, “I counted twenty-seven meteors sitting on my back porch”; the meaning is, of course, unmistakable, but the combination is absurd and tempts the light-minded to a giggle. And the fault is so easy to remedy—“I, sitting on my back porch,” etc., or “Sitting on my back porch, I,” etc. In a word—place the modifier as close as possible to the word it modifies, or, what amounts to the same thing, place the words so that their connection may be unmistakable.

1. Words that are likely to be incorrectly placed.—

Perhaps the first word in frequency of misplacement is *only*—

1. *Only* I saw him today—he would receive no one else.
2. I *only* saw him today—I had no chance to speak to him.
3. I saw *only* him today—his brother could not come.
4. I saw him *only* today—he was engaged yesterday.

Other modifying words capable of almost as many adjustments and variations of meaning are *not*, *merely*, *certainly*, *also*, *even*, *almost*, *ever*, *never*, *enough*, *nearly*.

EXERCISE 1

There are one or more errors or uncertainties in each of the following sentences. Correct them. If any of the sentences are capable of two correct arrangements, give both. The words to be changed are italicized:

1. I did *not* go to criticize the lecture but to enjoy it. (As a matter of fact you did go.)
2. Send *also* your booklet on Business English to my brother who will study with me.
3. I *only* missed the train for Omaha by three minutes.
4. He was so embittered he *even* hated his brother.
5. He not only disliked, he hated *even* his brother.

6. He hated everybody—he *even* hated his own brother.
7. I don't *ever* remember to have learned the rule for the placing of "ever."
8. Our business has *almost* grown beyond our present quarters.
9. I *never* expected to receive so many orders in one week.
10. All the members are *not* invited.
11. The two ladies were *nearly* dressed alike.
12. Few men can write persuasive *enough* copy to sell their goods.
13. I *only* decided to take return passage on the "Arabic" at the last moment.
14. I can *not* find one of those sheets of carbon paper; they have probably all been used.
15. He is not *even* able to take the first step in the process. We *never* expect him to learn.
(Decide when you should use *never* and when *not . . . ever*.)
16. Will you wait and take my mail? I *only* have two more envelopes to direct.
17. Mr. Bruce will see you, but he *only* has twenty minutes to give you.
18. I *don't* think it will be necessary to have the check certified.
19. You *only* vote in proportion to the number of shares you own.
20. The two whistles *almost* sounded at the same moment.
21. He *merely* needs to know the title of a book to tell you the author.
22. We shall *only* take such clothing as we shall need.

2. The place of correlatives.—When you use the correlatives *either . . . or, neither . . . nor, not only . . . but also, both . . . and, whether . . . or*, you must take care that the two parts or elements that they connect are of equal importance and of the same kind.

1. Both my *father* and *I* intend to go to San Francisco.
2. Either my *father* or *I* will go to Panama; neither my *father* nor *I* will go to Brazil.
3. We shall sail either *from Galveston* or *from New Orleans*.
4. We shall sail neither *from Savannah* nor *from Galveston*, but from New York.

5. We shall either *sail* from New York or *go by rail* from Chicago.

6. Whether we *go* or *remain* at home depends on the state of our business.

NOTE.—*Whether* can not be used without *or*, nor without stating or implying the alternative. You can not correctly say, "I do not know whether I shall go." You must say, "I don't know whether I shall go or stay," or, "I do not know whether I shall go or not."

7. Whether I *go* to Panama or *not* matters little, since not only *my father* but *his partner* also will go.

EXERCISE 2

When you have studied the foregoing examples, correct the following:

1. My partner neither has time nor money to go to Panama.
2. Either my partner will go to San Francisco or Los Angeles.
3. I shall either build a monoplane or a biplane this vacation.
4. Whether we see the Canal next year depends on our business.
5. I fear we shall neither go next year nor the year after.
6. We shall go both for reasons of pleasure and profit.
7. The delegation from the Board of Trade not only will go to San Francisco but also to Seattle.
8. We hope both to see Vancouver and Victoria.
9. We hope that both the state of my father's health and his partner's will be improved by the trip.

3. Participles out of place.—A very useful but rather elusive word is your participle. It seems as if it had a will of its own, peculiarly inclined to go astray in the sentence and likely to do much damage in its wandering. The misplaced participle is so well known to all students of style that it has received a sort of jocular nick-name; it is called the "dangling participle" and the phrase that it leads with it, "the dangling phrase." The fault can sometimes be cured by rearrangement, but very often the sentence must be partially or entirely rewritten.

The first thing to do is to attach the stray participle to a

noun or pronoun. Make it a rule that the participle or participial phrase that introduces a sentence must belong to the subject of the sentence.

Wrong: Standing on the shore, two boats were seen approaching.

Right: *Standing* on the shore, *I* saw two boats approaching.

Wrong: Coming down on the Elevated, a serious accident was witnessed by Olson.

Right: *Coming* down on the Elevated, *Olson* witnessed a serious accident.

Wrong: Coming up the path, an idea occurred to me.

Right: *Coming* up the path, *I* conceived an idea.

Wrong: After gulping down my coffee, the train started.

Right: After *I had gulped* down my coffee, the train started.

or

After *gulping* down my coffee, *I* rushed for the train.

Wrong: Opening the door, an appalling object met his eyes.

Wrong: Opening the door, his eyes fell upon an appalling object.

Right: *Opening* the door, *he* saw before him an appalling object.

Wrong: Exhausted by his hard day's work, his sleep was profound.

Right: *Exhausted* by his hard day's work, *he* slept profoundly.

Wrong: Almost prostrated by the heat, the taking of our inventory was postponed.

Right: Almost *prostrated* by the heat, *we* postponed the taking of our inventory.

Wrong: Thoroughly discouraged, another change of employment confronted him.

Right: Thoroughly *discouraged*, *he* was confronted by another change of employment.

EXERCISE 3

Revise the following, rewriting when necessary.

1. Graduating from the stock-room, the firm promoted Lewis to fancy groceries.

2. Looking down from the third-story window, he was plainly seen entering a saloon.

3. Going on from one department to another, the whole business became familiar to Lewis.

4. Coming into the office early, a huge batch of mail was seen on the manager's desk.

5. Before becoming a sales-manager, all branches of the business must be well known.

6. Upon lifting the receiver, a ticking sound is heard.

7. Absorbed all day in professional details that consume all his energy, his evenings are spent in the most trifling recreations.

8. Sitting in my office, twenty-five people called me to the telephone in two hours.

4. The infinitive phrase.—It is usually considered wrong to allow any modifier to come between the *to* and the verb to which it belongs in infinitive phrases, such as *to write*, *to see*, *to hope*, *to know*. This error, too, has its own name and is called "the split infinitive."

Do not say—

We regret that it was impossible *to immediately answer* your letter.

But say—

to answer immediately, or *immediately to answer*.

Do not say—

We have instructed our secretary *to in every possible way accommodate* your friend.

But say—

to accommodate in every possible way, or *in every possible way to accommodate*.

EXERCISE 4

Correct the following:

1. Allow the tablet to slowly dissolve upon the tongue.

2. I hope to promptly complete the course and to successfully pass the examination.

3. The trade-name is the means by which I am able to unmistakably fix the good will I have for this article of merchandise.

4. The trade-name gives an opportunity to always connect good will with goods after they have left the hands of the producer.

5. The purchaser must be given a chance to freely choose.
6. Producers would have no incentive to always make a good article if buyers could not ascertain its source.
7. You should learn to rapidly and thoroughly repair your own machine.

5. Clause and phrase modifiers out of place.—Clause and phrase modifiers out of place are often fatal to the dignity, and sometimes to the meaning of the sentence. The same rule applies as in the cases we have discussed—place them so that their connection with the words they modify is unmistakable. Sometimes it is easy to transpose them to the proper position; sometimes the sentence is incurable and the thought has to be completely reworded. The following sentences are given partly for the “gaiety of nations,” partly for practice in the proper placing of modifiers:

1. We sell tailored young men’s clothing that are individual creations.
2. He intimated that there was something wrong with Mr. Morton over the ‘phone.
3. Many alert ad men have distributed thousands of sticks in the past of chewing gum.
4. Children occupying seats over five years, five cents.
5. God reigns, and the government still lives in Washington.
6. Our customer looked up from his bent position over the contents of his plate which he was devouring in large mouthfuls.
7. He was asked if he wanted the appointment twice.
8. He carved the roast instead of his father.
9. They are offering prizes to those producing the best advertising copy amounting to five hundred dollars.
10. The vegetables were shipped in a lovely basket which we ate.
11. I lived in dread of being permanently dismissed for three months.

6. The arrangement of material in sentences.—It is impossible to give formal rules about the making of sentences. A sentence should express a complete thought; if the thought is simple the sentence will naturally be short and simple; if the thought is complex, with shadings and exceptions, the sentence becomes more complex and involved in order to express the thought; if you have two ideas or two sides of an idea that are so closely united that you can not separate them, you may put them into one sentence, joining them with the proper conjunction. All three kinds of sentences are good *when they are good*.

As you gain experience in writing and speaking you will find that your thoughts tend to flow into good sentence forms. There are a few items of advice and caution about the organization of your material into sentences that will help you in the beginning.

On the whole, it is better to arrange your material in short, concise sentences. Don't be afraid of a long complex sentence when your thought flows naturally into that form—but see that it be compact.

Avoid the long, loose, flowing sentence, such as this I am now writing which adds on phrases and clauses until one loses his way among them, and does not know what to do with the orphan modifiers that he finds wailing beside the path with no motherly noun or fatherly verb upon whose bosom they may rest, or beside whose hearthstone they are entitled to sit.

Instead of a long sentence consisting of these mechanically joined elements, throw your thoughts into short, complete sentences. Then show the essential union among these by arranging them in a paragraph. The short sentence is likely to be more successful in business writing than the long sentence. Below are given a few passages that you will be asked to reconstruct with a series of brief,

more concise sentences. When you reconstruct them, however, make sure that you make real sentences. Don't cut them up into sections, some of which are only phrases or clauses, or other detached parts of sentences. Make any changes you see fit in reconstructing the passages.

EXERCISE 5

Recast the following passages, making as many sentences as you think necessary. Omit or supply connectives at your discretion.

1. Managing a business is like steering a ship inasmuch as no matter how well-built a vessel may be, or what speed she may develop, she will never reach port unless there is a man at the helm who can steer, and so many a business with a big idea behind it, and full of vital profit-making possibilities has gone on the rocks because the man at the wheel was not a good manager, and this applies with double force to the small business that is not yet under way, for while in a big business faults in management may be overcome, a young and struggling business must be managed right if it is to grow.

2. The English Co-operative Wholesale Society operates the biggest flour mills and the biggest shoe factory in all Great Britain, it manufactures woolen cloths, all kinds of men's, women's, and children's clothing, a dozen kinds of prepared foods, and as many household articles, it operates creameries, it carries on every branch of the printing business, it is now buying coal lands, it has a bacon factory in Denmark, a tallow and oil factory in Australia, it grows tea in Ceylon, and through all the purchasing done by the society runs the general principle of going direct to the source of production, whether at home or abroad, so as to save commissions of middlemen and agents.

3. The beginner in any kind of business should never be afraid to ask a sensible question because many mistakes have been made in business by girls, especially those who have not been at work long, who though they did not understand what was wanted of them disliked to ask so as to be told more fully, probably having the feeling that one who can grasp a situation readily and not have to ask questions will be considered particularly bright, and girls

often think they will not appear to the best advantage if they do not grasp at once what is wanted, while the fact is it is the one who never makes mistakes who is valued more than the one who apparently grasps the situation, but is not sure enough to do properly what is expected of her.

7. The arrangement of sentences in the paragraph.—

There is no one good way of arranging your sentences into paragraphs. The best paragraphs are those that, as it were, flower out naturally into sentences. Don't get it into your head that there is any one good kind of paragraph—all kinds are good *when they are good*. There are three ways of arranging a paragraph that a young writer or scholar may bear in mind:

1. You place your topic sentence first. Then you amplify, expand, illustrate, itemize, define —clarify or enforce it in any way you see fit.

2. You lead up to your topic sentence by your examples, specifications, and other amplifications—then give the topic sentence last.

3. You combine the two—place your topic sentence first; then amplify, then sum up, or reiterate your topic at the end.

8. The arrangement of matter in paragraphs.—The making of paragraphs will have to be discussed again under clearness, and under effectiveness. For the present, study the three paragraphs given below as illustrating the three main kinds of arrangement. Find the topic sentence in each.

1. The "private brand" man, manufacturing goods to sell within the state of manufacture, is in the business not to make a reputation, but to make money and to make it rapidly. Hence, his scheme is to doctor and dose the foods in ways calculated to cheapen the cost of production. He employs the cheapest help; he buys the raw products at the lowest price; he even buys the cast-off products of legitimate factories, and by the use of chemical preservatives and

coloring makes them into foods sold to customers as pure, wholesome comestibles.—*National Food Magazine* quoted in "Advertising as a Business Force." (Adapted.)

2. Imagine that you are a druggist in a small town. Suppose that a woman comes in to buy two ounces of camphor and in exchange gives you three eggs. In a few moments, perhaps, a man enters to buy a safety razor, and brings with him wheat enough to pay the bill. Another, again, wishes to trade a turkey for a fountain pen. You can readily see the inconvenience to which you would be put in such exchanges of actual commodities; yet this was the method used in primitive times, a method called *barter*.—Buhlig, "Business English."

3. The difficulty in making the valuation of the country's railroads has been in getting junior engineers who can pass the civil service examinations. There have been about six hundred applicants, but comparatively few have passed the test, because of lack of experience. A large number of candidates have come almost direct from technical schools. The commission has experienced no trouble getting senior engineers, as comparatively few are needed; rodmen, linemen, and computers are plentiful. But the whole organization has been retarded by the short supply of junior engineers to make up the field parties.

GENERAL EXERCISES IN BUSINESS COMPOSITION

1. Write a letter to your family newspaper to call attention—

- a) To the facilities afforded by your public reading-room or school library—
 - i. Seats, lights, and other physical comforts.
 - ii. Attendance, convenience of access to the material.
 - iii. Periodicals and books.
- b) To the opportunities for intellectual improvement in your town or neighborhood—
 - i. Schools.
 - ii. Lectures, plays, sermons.
 - iii. Clubs.
 - iv. Industries and occupations.

Choose one or the other of these topics, according to the character of your neighborhood. You will notice that in one topic three paragraphs are suggested, in the other four. This covers only the body of the letter. You will need in each case an introductory paragraph, and you may add a closing paragraph if you think you need it.

Consult the section on letters (Chapter XII, A) and make sure that you have the formal parts of your letter right.

2. Prepare a five-minute talk on the same topic to be given at a banquet or a mass meeting where other speeches are given on other aspects of your community life.

Note carefully any differences you make between the written form and the form to be spoken.

CHAPTER VI

VOCABULARY

Your total "vocabulary" consists of all the words you know the meaning of—whether you use them yourself or only understand them when you hear or read them. As a practical fact most of us have three vocabularies that overlap only slightly: (1) the comparatively small and intimate list of words we use for communing with those we know best—our family and our chums; (2) the larger and more specialized list we use in our business and affairs, and in our larger circle of acquaintances; and (3) the large and ever-growing list that we understand when we read, when we listen to the drama, when we hear a public speaker.

If you have not studied the matter before, you will find that you have a larger vocabulary than you think. You could probably use 2500 or 3000 words. You could intelligently read three or four times that number. But since a complete English dictionary contains about 450,000 English words, you will scarcely plume yourself on the size of your vocabulary.

You need to increase the size of your active vocabulary, not in order to use *more* words; you need to know more words so as to choose the right ones—the most effective for your purpose. Increasing your supply of words actually operates to reduce the number you use for a given purpose, because it offers you the chance to choose the most accurate and telling words.

Everybody, except the most expert literary man on the

one hand, and the glibbest ignoramus on the other, knows more than he can tell. How often you yourself have to say, "I know what I mean, but when I try to tell it, it doesn't sound right!" How often you have to say, "I see I have not made you see what I mean." And this, more often than not, is because you can not find the right word—the one you have, expressing your thought only roughly and crudely.

Besides, there is this interesting fact about words—they not only express thought and feeling; they also awaken them. When you learn a new word and its meaning, new vistas are opened in your mind; you find you have acquired not merely a new word, but a guide into new ways of thinking and into new fields of thought. You can see, then, how important and far-reaching an influence in your education is the acquisition of new words.

There are two directions in which your vocabulary needs improving:

First, in range; this means the constant addition of new words.

Second, in accuracy; this means the study of the words—their history, their meaning, their use in sentences, and the development of an ever finer sense of discrimination among words.

But it is not sufficient to advise a student, in the blithe manner of most of the books, to read a great many good writers and to study his dictionary; to be really helpful we must be much more specific and much more practical.

This chapter will suggest some dozen processes by which you can improve your vocabulary. You can not use these once and have done with them. As you go through this book for the first time, you may not find it possible to follow out all the suggestions in all their details. But so long as you are a student, and interested in improving

your expression, you should keep these suggestions in mind and continue to use them.

1. Discard slang and cant terms.—Drop all those slang and semi-slang words and phrases that serve as mere blanket terms, and have no color and no central meaning of their own—*proposition, job, goods, efficiency, red blood, good, swell, nice, clever, dandy*, etc., and force yourself to substitute for them words which have, each in its own place, true color and real meaning. Substitutes for these and others like them have been suggested. (See Chapter IV.)

2. Reject meaningless summing-up phrases.—Do not use the phrases *and so forth, so forth and so on, that sort of thing, such things as that, and all such*, and *others of the same kind* unless you really have an indefinite number of ideas or objects in the same class or series. Unless there is such an indefinite number, you throw in these phrases to make the impression that you have at your command instances too numerous to mention—in which case it is mere bluff,—or you use them because you are too indolent to put into words the other instances you have in mind. When the latter is the case, force yourself to find words for the other objects and instances. You are justified in using the phrases under discussion only when the series is indefinitely long, or really consists of instances too numerous to mention. Notice these:

1. Football should not be played without careful preparation and *all that sort of thing*.

2. Football should not be played without physical examination followed by careful and gradual preparation.

1. Bruises, sprains, and *so forth and so on* are not uncommon.

2. Bruises, sprains, dislocations, and fractures are not uncommon.

1. The knocking out of a football player is due to shock or *some such thing*.

2. The knocking out of a football player is due to shock or to exhaustion.

1. The emergency supplies needed are a few narrow gauze bandages, two Red Cross first-aid packets, and *such things as that*.

2. The emergency supplies needed are a few narrow gauze bandages, two Red Cross first-aid packets, a roll of rubber plaster, a two-ounce bottle of aromatic spirits of ammonia, a sharp knife, a pair of scissors, and a few safety and common pins.

EXERCISE 1

Continue the following lists, either until the series is complete, or until you have given a sense of the variety or the large number of objects involved:

1. To write practical English correctly calls for a knowledge of grammatical usage, spelling, and *so forth*.

2. Shippers who have adopted cellular boards for packing are making great saving in storage space, packing costs, and *all that sort of thing*.

3. To furnish your office conveniently and attractively, you will need a desk, chairs, and *such things as that*.

4. It is possible to demonstrate the increased efficiency in the home where the time and labor of servants are replaced by machinery—vacuum cleaners, electric stoves, and *all that sort of thing*.

5. The city will gradually acquire control of public utilities, gas, water, and *so forth*.

3. Use specific words rather than general terms.—The use of specific words is, like the use of a good paragraph structure, so central a point of good writing that we have to consider it in several connections. Specific words are necessary for clearness; they are indispensable for emphasis; they make for simplicity; they conduce to persuasiveness. You should, therefore, cultivate the habit of substituting them whenever possible for general terms, and you should learn how to analyze a vague general term into its component specific ones.

Suppose you say you have bought the *hardware* for your new home. Set yourself to analyze the term *hardware* into

its specific varieties; you will probably acquire several new words in the process. You say, "We raise all manner of *vegetables* in our garden." Split up the general term *vegetables* into as many specific varieties as you would find in the ordinary garden. Note these examples:

1. In a little glen on our farm *all kinds of wild flowers* bloomed in *the Spring*.

2. In a little glen on our farm one could find blooming in April—*hepaticas, trilliums, violets, and marsh-marigolds*.

1. I should like to go to *some quiet place*, build me a *small house*, have *some flowers* in my garden for the bees, and *live alone*.

2. "I will arise and go now, and go to Innisfree

And a small cabin build there of clay and wattles made:

Nine bean-rows will I have there, a hive for the honey-bee,

And dwell alone in the bee-loud glade."

EXERCISE 2

Write sentences analyzing into specific terms the general terms italicized in the following sentences:

1. Each student is provided with *the set of books* he needs for double-entry bookkeeping.

2. Colorado's output of *minerals* is valuable.

3. The office force consists of *seven men*.

4. While he was in College he studied a great deal of *mathematics*.

5. One who lives in his own house in a large city finds his *taxes* very burdensome.

6. In the great technical school of Cornell they train *engineers*.

7. Professor Morton is making an exhaustive study of *fuel*.

4. Use your dictionary with intelligence and persistence.—There are at least eleven items you may attend to when you study a word in your dictionary. Not all these are always to be attended to. Sometimes you look up the word for the spelling alone; sometimes for the quickest and most obvious definition alone. But it is profitable to make frequent deliberate study of words, following in detail the plan given on the next page.

1. When you turn to the word you are interested in, notice the spelling. If it is a word you did not know before, write it out.

2. Notice the pronunciation; if it is a new word or one that you have mispronounced, repeat it aloud several times.

3. Write out any inflections given—plurals, past tenses, participles, etc.

4. Notice its derivation even if you know no language other than English. It will give you some idea of the richness of your language to see the variety of sources from which it has drawn its words.

5. Notice how many meanings it has—1, 2, 3, etc. Study these.

6. If the definition contains words you do not know, look these up at once.

7. If you are directed to see another word, do not neglect to do it.

8. If there are synonyms given, look up all those whose meaning you do not know.

9. Read all the derivatives, noting the pronunciation and spelling.

10. If you are using an unabridged dictionary, read the quotations given to show the uses of the word, noticing the date of the earliest instance.

11. Use the word you originally looked for and any others you have learned in the process, if they seem to be useful and congenial words. It is well to keep a list of promising words where you set down, as you study, all the words you learn that have to do with such affairs as you are concerned in, and such subjects as you are interested in. Of course, you will come upon many words in your dictionary studies for which you will not have use—rare and learned words, mere book words, purely literary

words. These you need not add to your list, unless they especially interest you.

EXERCISE 3

Study with your dictionary the following words, applying, where possible, the eleven steps of the process given above:

balance	finance	pay	toll
business	guaranty	profit	trust
collateral	interest	salary	
commodity	option	tariff	

Write sentences illustrating—

Three of the meanings of *balance*.

Two of the meanings of *collateral*.

Two of the synonyms of *finance*.

The financial meaning of *interest*.

The primary meaning of *tariff*.

5. Read books that will give you new words and varied uses of words.—The stories in the cheap weeklies and magazines, and the reporters' news in the morning papers are not likely to contain any words that do not already belong to you. Read standard authors; read serious magazines and the important weeklies; read the trade catalogues and the trade journals of the branches of business you are interested in. As you read, jot down the words that interest or puzzle you. Study them with your dictionary, and adopt them into your list, if they are promising.

Stevenson's essay on "Child's Play" supplies the following words that would interest a young reader: *ribaldry*, *clamant*, *figment*, *enviable*, *poignant*, *visitant*, *sociologize*, *imitable*, *nonchalantly*, *demean*, *bagman*, *mimetic*, *divagation*, *neophyte*, *bemused*, besides dozens of charming and effective combinations of familiar words. To be sure, most of these words belong in literary writing and not many of

them—perhaps only *enviable*, *imitable*, *demean* (be sure to get the correct meaning of this last word)—would seem likely to be useful to a practical writer. But turn at random to a page of a mail-order catalogue. The two pages I happen on offer me: *Stradivarius*, *Cremona*, *bass-bar*, *flamy maple*, *purfling*, *hames*, *billet*, *terret*, *winker-stay*, *tugs*, *latigoe*, *dee*, *martingales*, *cock-eyes*, *housings*, *nubia*.

6. Lose no chance to hear a good speaker.—Try to hear the same speaker many times. We do not get the same amount of knowledge about a word when we hear it spoken as when we study it thoroughly in our dictionary, but we get its setting in the sentence, and its pronunciation, together with a sense of the flow of words, which is very important to every student of language, spoken or written. You soon learn that there are real and important differences among the three vocabularies—the writing vocabulary, the public-speaking vocabulary, and the conversing vocabulary.

7. Adapt the same material to different purposes or different persons.—Perhaps no single exercise will tell you so much about your own active vocabulary, or so surely force you to enlarge and otherwise improve it as the one here indicated. You will notice that putting the same material first into a letter or an article and then into a speech or an argument are especially helpful.

EXERCISE 4

You have been in the country and you missed the train that you should have taken home. Write an explanation—

1. To your partner or employer.
2. To your mother.
3. To a customer or a client who was expecting to meet you.
4. To your chum.

8. The study of synonyms.—These are groups of words

kindred in meaning, or so long associated in the same subject, that they have come to denote only more or less delicate shades of meaning. No two words are ever entirely identical in meaning; a delicate sense of values can always distinguish some difference—it may be very slight. But in the give-and-take of affairs many of them are treated as completely interchangeable. It is a very good thing to be able to vary the form of expression; one grows deaf to mere reiteration; it is a still better thing to be able to express nice shades of distinction among things.

It is impossible to go far into this big and fascinating field here; we can only do enough to show how interesting and valuable are the things to be found in it. In your dictionary you will find lists of synonyms appended to many words; you should always read over this list and investigate any that sound promising or whose meaning you do not know. For example—

Bargain—Syn. *stipulation, engagement, covenant*.

You can see at a glance that you are not likely to need *covenant*, except in some figurative or literary or legal sense. *Engagement* you already know. *Stipulation* you should look up. This will lead you to look up *contract*, where you will find useful discriminations made in a large group of words.

Barter—Syn. see *Sell*.

Under *sell* you will find useful distinctions made among *sell, barter, vend, trade*. You will also learn *purchase* and *exchange*. The derivation of *barter* throws an amusing light on earlier business conditions.

You will find below many groups of words of kindred meaning, which have been chosen with an eye to the needs of a student of practical affairs. Go through them all once as a means of impressing on your mind the wonderful richness and variety of our speech. If you find among them

words you do not know, make a special study of these words. Make it a practice to consult the list when you are writing—especially if you find you have a tendency to overwork some particular word. When you see that you are using colorless and common-place words, turn to the group of synonyms in which your word occurs and try to find a substitute—if possible a more precise or a more suggestive word.

admission, admittance
affirm, aver, protest
answer, rejoinder, reply, response
assent, consent, agree, acquiesce, concur, accede
bar, barrier, hindrance, obstacle
capacity, volume, content
careful, cautious, wary, prudent, discreet
cause, reason, motive, incentive, stimulus
cheat, defraud, swindle, dupe
cite, quote, repeat, extract
client, patient, customer, patron
competent, adequate, fit, capable, suitable, efficient
confidence, trust, reliance, assurance, dependence
continual, continuous, constant, incessant
credible, probable, plausible, likely, possible
damage, injury, injustice, wrong, harm, mischief
decline, refuse, reject
deference, regard, esteem, respect, reverence
defer, delay, postpone
deny, dispute, contradict, protest, refuse, reject
distribute, divide, allot, assign, dispose
district, circuit, province, region, territory, field, parish, section,
circle, zone
effort, endeavor, exertion, application, pains, trouble
eliminate, exclude, remove
eminent, prominent, well-known, distinguished, celebrated, illustrious,
famous, noted, notorious
enterprising, adventurous, venturesome, reckless, fool-hardy
error, mistake, blunder, fault
event, incident, occurrence, circumstance, happening, accident
example, sample, specimen, instance

execute, administer, enforce
finish, close, terminate, conclude, end
frugal, sparing, economical, stingy, miserly, avaricious
gain, profit, increase, increment
gain, earn, deserve, obtain, secure, procure
gainful, lucrative, profitable
goods, wares, commodities, chattels, stock, supplies, merchandise,
property, realty, real estate, resources, means, capital, wealth,
riches
guess, surmise, suspect, fancy, suppose
high, lofty, tall, elevated
hint, mention, imply, suggest
implement, tool, utensil, instrument
impulse, incentive, influence, motive, tendency, bent
incapable, unqualified, disqualified, incompetent, impotent, incapacitated
increase, enlarge, augment, develop
initiate, inaugurate, instal, introduce, begin, commence, originate,
invent, discover
intervene, interpose, interfere, mediate, intercede, go-between, arbitrate, negotiate, adjust, tamper, meddle
incite, solicit, attract, draw, tempt, allure, entice, persuade
jocular, jovial, jolly, joyous, joyful, jocund
journey, tour, trip, jaunt, excursion, voyage
judgment, sensibility, taste, good sense
juncture, exigency, emergency, crisis
knowledge, wisdom, learning, information, education, training, experience, schooling
lax, loose, relaxed, licentious, dissolute, dissipated
limit, boundary, confine, termination, border, horizon
load, burden, cargo, freight, lading, express, carrier, post
machine, device, contrivance, invention, mechanism, motor
mechanic, machinist, mechanician, workman, artisan, laborer, professor, practitioner, expert, specialist
nation, race, people, tribe, clan
negligence, neglect, inadvertence, oversight, inattention, carelessness, remissness
opponent, adversary, antagonist, rival, competitor, enemy, foe
prevalent, prevailing, current

price, charge, cost, expense, value, worth
power, strength, vigor, energy, force
prompt, punctual, ready, quick, prepared
purpose, end, aim, goal, effect, result
resign, relinquish, surrender
road, route, course, career, path, track, street, pavement, walk,
 highway, right-of-way, road-bed, trail, track
scheme, plan, project, design
shop, store, factory, depot
skilful, clever, cunning, crafty, shrewd, dexterous, expert, subtle,
 smart, sharp, sly, wily, keen
slow, sluggish, late, tardy, dilatory, inert, inactive
solve, explain, settle, unravel
special, particular, peculiar, unique
submit, offer, refer, report
sure, certain, confident, positive, definite, convinced
system, order, organization, method
trade, craft, business, profession, art, science, industry, occupation,
 employment, work, calling, vocation, pursuit, job
trade-industrial-technical-business-professional-vocational school, 'ele-
 mentary school, secondary school, college, university
unoccupied, empty, vacant, blank, vacated,
useful, serviceable, available, necessary
useless, futile, vain, fruitless
usual, habitual, customary, regular
valid, strong, sound, justifiable, sufficient
wages, hire, salary, pay, emolument, fee, compensation, remuneration,
 perquisite
waste, squander, spend, lose, consume, destroy
waste, refuse, surplus, discard
weary, tired, fatigued, exhausted, prostrated
work, labor, toil, drudgery

9. The study of antonyms.—These groups are precisely the opposite of the groups of synonyms. They are words which are opposite or contradictory in meaning. Curiously enough, you often come upon the right word in thinking of the wrong one, and it enriches and enlarges your resources

of speech to know these pairs of contrasted words. A few examples are given:

small—large	debit—credit
wide—narrow	plaintiff—defendant
straight—crooked	zenith—nadir
straight—curved	cause—effect
angular—curved	weak—strong
perpendicular—horizontal	export—import
salt—sweet	emigrant—immigrant
sweet—bitter	start—finish
sweet—sour	brevity—length
sweet—rancid	safety—danger
fresh—stale	etc., etc.

The antonyms of many words are formed by prefacing the word itself with one of the negative prefixes *in-* or *un-* or prefixing *non-* generally with a hyphen. See your dictionary under *in-* and *un-*. It is not wise for the ordinary writer freely to coin words by prefixing *non-*. Use only those that are well established in the language.

EXERCISE 5

Write sentences using at least ten of the pairs of antonyms given above. Let the sentences be statements of opposing ideas—antitheses.

10. The study of homonyms.—There are in our language a large number of words—pairs or larger groups—which are alike in sound and sometimes alike in form, but of different origin and meaning. It is quite interesting to distinguish between the words of one of these groups; and the process will certainly add some new words to your vocabulary. The list of words given below contains only those homonyms that are identical in form; those that are identical in sound but not in form are reserved for a

spelling lesson. The numeral appended to each word tells how many meanings you are to find in each case.

arch (of stone)	exact 2	lumber 3	saw 3
arch (coy, waggish)	fast 3	meal 2	see 2
arm 2	flag 4	mean 3	size 3
bale 2	fuse 3	mint 2	sole 3
ball 2	hale 2	net 2	sound 4
base 2	hold 2	page 2	spray 4
bass 2	host 2	pale 2	stay 2
boot 2	jar 2	peer 3	stem 3
bow 4	kind 2	plane 3	tender 3
brief 2	lap 4	post 5	till 3
case 3	last 3	pupil 2	utter 2
date 2	leave 2	rail 3	vault 2
die 2	lean 2	rear 3	vice 3
dock 2	limp 2	rifle 2	wise 2
dredge 2	long 2	row 3	yard 2

EXERCISE 6

Make short and simple sentences to illustrate the specified number of meanings for each of these words.

You will notice that while all the suggestions and examples on vocabulary have a leaning toward the practical, they are not narrowly technical. They suggest the means of strengthening the great back-bone of your speech—of establishing a vocabulary that will serve you in any and all the affairs of life. Your technical or special vocabulary will vary with the business you actually take up. When you go into a business, you should master as quickly and thoroughly as possible the terms that belong to it. Gather the catalogues and the trade journals concerned with your special business; read a good business magazine; read some of the many valuable and interesting books written in our day concerning business—books which are elevating business to the intellectual rank of a learned profession. Lose no opportunity of talking with experienced business men,

especially those engaged in your own line, and ask questions as long as you can within the limits of courtesy. You will find that your technical vocabulary will be easy to master and that it will accrue very rapidly.

To illustrate technical vocabularies I append selections from lists of words that belong to special businesses. As an exercise (or, more precisely, as a game), decide what business or what field each vocabulary belongs to.

1. Column, beam, girder, rivet, pin, truss, arch, footing, foundation, drainage, plumbing, fixtures, lime, cement, joining, ventilation.

2. Electrostatic, resistance, induction, magnetic, direct, indirect, calibration, voltmeter, ammeter, ohmmeter, potentiometer, relay.

3. Chassis, sleeve-valve, carburetor, ignition, magneto, reseat, thermograph, crankshaft, radiator, lubrication, tonneau, limousine, transmission, vibrator.

4. Security, loan, deposit, savings, exchange, notes, drafts, checks, discount, balance, certified, clearing-house, surplus, reserve, cashier, teller.

5. Tariff, rates, classification, bill of lading, carriers, shipper, routing, way-bill, consignee, storage, overcharge, inter-road, absorbed, switching, demurrage, yard, report.

6. Single-entry, double-entry, debit, credit, journal, ledger, cash book, purchase-book, sales-book, posting, trial-balance, opening, closing.

7. Epic, dramatic, lyric, ode, elegy, sonnet, plot, scenario, hexameter, pentameter, rhyme, rhythm, cesura, idyl, romance, local color, realism, fiction, essay.

8. Drop-curtain, foot-light, wings, foyer, balcony, gallery, prompter, manager, leading lady, soubrette, star, ingenue, cue, author, producer, understudy, supernumeraries.

GENERAL EXERCISES IN BUSINESS COMPOSITION

You will notice that so far all your exercises have taken the form of letters or speeches; and these are, as a matter of fact, the underlying type-forms for all verbal communication. You have something you want to impart—there is someone to whom you want to impart it. If one or many are present, you speak to them. If they are absent or scattered, you write to them; your letter may be a brief note, a drama, a poem, a volume of essays, or a learned treatise on some technical subject; but it may still be said to be a highly developed and specialized letter.

When you write a letter you have one great advantage: You say what you want to say and nobody interrupts or contradicts or objects. If your correspondent does any of these things in reply, you have the opportunity to think it over quietly and formulate your rejoinder.

But you also lose a great advantage. If you talked with your correspondent, you would get suggestions from him; not only would he supply new ideas; his objections would arouse your thought and stimulate your invention.

For this exercise you are to write some brief business dramas that will in some measure represent the give and take of an interview. The dramatic imagination is almost the first requisite of a salesman. Put yourself in the place of your customer, at the same time keeping every atom of your own personality.

1. You are trying to sell a man a "Webster's Secondary School Dictionary" for use in his office. As any self-respecting customer should, he is resisting. He says—

a) I have practically the same book that I bought ten years ago.

b) I have a pocket dictionary.

c) I prefer to invest all my money for dictionaries in an "Unabridged."

Write out this interview—his objections, your replies, the conclusion.

2. You are salesman for a typewriter that has an adding-machine attached. You go to see a business manager, who calls in his bookkeeper.

Write out the interview, representing the three persons by at least three speeches each.

Write two conclusions to the interview :

a) They order the typewriter.

b) They conclude not to buy it.

CHAPTER VII

CLEARNESS

You will have noticed as you have gone on with your lessons how closely all your knowledge and practice hang together. You will have seen that each step is a logical one, and that what you have learned in one section becomes the foundation and presupposition of the next.

So you will realize that all that you have learned about grammatical correctness, about correct diction, about correct arrangement, makes for clearness and effectiveness.

You will realize that when you acquire new words, and open up new sources from which to draw words, you are working toward an ever-surer, more nearly complete correctness, a truer effectiveness.

Indeed so interknit are all the things that go to make up a good style, that there is necessarily much repetition and cross-reference in the discussion. It is impossible to divide the aspects of our study of style into water-tight and fire-proof compartments. To achieve correctness is in seven sentences out of ten, especially in business writing, to achieve clearness; and to achieve clearness is in almost as many cases to achieve effectiveness.

Nevertheless, there is, when we have said all the essential things about correctness, a residuum of matter that belongs to clearness as a distinct aspect of style; these are the things that we shall consider in this chapter.

There are a few general considerations we must touch upon before we go into details.

1. There is a school of writers who say, apparently under the conviction that they are saying something,

“Think clearly and you will write and speak clearly.” This injunction contains on the face of it, two fallacies. One is that “thinking clearly” is a simple, elementary thing that one has only to say and have done with—as if one said “Tie my shoe”; whereas, clear thinking is the fruit of study, the result of effort, a compound of many simples.

The other fallacy comes of ignoring the psychological relation of thought and expression. They are inter-active and inseparable. Clear thinking is a product of clear writing quite as often as clear writing is a product of clear thinking. In the process of saying what you think, and saying it clearly, avoiding well-known obscurities, proceeding step by step, choosing among many words the one you need—in this process thinking *becomes* clear. There are, of course, other helps to clear thinking, but from our point of view nothing is more helpful than the effort to say clearly whatever you think.

2. The exhortation to *brevity* is not altogether well considered as a recipe for clearness. Brevity may even cause obscurity. Don’t let the fear of saying too much frighten you into saying too little. Write on until you have expressed your thought and have shown it in as many aspects and as many lights as are necessary to make it plain.

It may be that many writers should at first confine themselves to short sentences. This practice tends to secure unity, which is the prime necessity of clearness. Besides, the short sentence is the form in which a young and less experienced writer thinks. But he should use enough of them to make his meaning clear. And quite naturally, as a writer grows more experienced, as he handles more subtle phases of his thought, and treats more complicated subjects, his sentences tend to become longer and less simple in structure. But a long and complex or compound

sentence may be entirely clear, if one takes the proper precautions.

3. There are similar objections to the unqualified direction, "Be simple," as a recipe for clearness. We might imitate Dante's inscription and say, "Be simple; evermore be simple; be not *too* simple." Be just as simple as you can be, and still be precise. Don't translate technical terms into prattle. Don't turn your closely reasoned thought into babble.

There are three things you must have in mind in this connection.

1. Try to know your audience or your readers well enough to take them on their own ground. But you don't want to *leave* them on their own ground; you want to move them on to your ground. So you must explain your terms to them, and lead them ultimately to think in your terms.

2. You must know yourself and be loyal to your own best thinking. Make your thought clear. Don't be simple at the expense of suppressing the best side of your thought.

3. You must know your subject, and to this you owe your first loyalty. Don't betray it by translating it into expression that does not represent it. Use its technical terms when they are needed. Define and illustrate them if need be, but don't think you have gained in clearness by losing in precision. In the long run you have gained nothing by substituting for the good terms *noun* and *verb* the idle paraphrases *name-word* and *action-word*.

EXERCISE 1

A quiz on the foregoing discussion.

1. State in your own words the interrelations of correctness, clearness, and effectiveness.

2. Why are the three specially closely related in business writing?

3. What are the fallacies in the injunction, "Think clearly, and you will write clearly?"

4. Why is the converse of this injunction often true?

5. What qualifications would you offer to the injunction, "Be brief," as connected with clearness?

6. What qualifications of the direction, "Be simple," would you make as concerning clearness?

7. What are the three loyalties you ought to feel in your attempt to be clear? Which is the dominating loyalty?

There are certain classes of words, certain kinds of phrases, and certain types of sentences in the use of which we are especially apt to fail to be clear. It is well to safeguard ourselves at these points.

1. Reference words.—Much of the obscurity that we notice in ordinary writing arises from the wrong choice and inexact placing of pronouns.

1. Much confusion arises when you fail to make clear to what noun your pronoun refers as its antecedent. For example: "The operator told him his watch was wrong." Whose watch? As the sentence stands it is impossible to tell; yet it might be important to know. Often the only way to remove this obscurity is to change entirely the form of the sentence: "The operator said, 'Your watch is wrong'" or "The operator said, 'My watch is wrong,'" according to your meaning.

Study the following sentence and its several possible reconstructions.

She asked the forewoman if she could go and she said she thought she ought not to go.

1. She asked the forewoman if she could go and the forewoman said, "I think you ought not to go."

2. She asked the forewoman if she could go and the forewoman said, "I think I ought not to go."

3. She said to the forewoman, "Can you go? I think you ought not to go."

4. She said to the forewoman, "May I go? but I think I ought not to go."

2. The pronoun *it* is especially likely to cause confusion of this kind, because it has not only its primary use of standing for any neuter noun, but also what is known as the indefinite reference; as,

1. It is good to learn habits of thrift.
2. It is now a month since I came.

The abuse of this indefinite reference must be guarded against:

It doesn't tell much about spelling in this book.

It is better to say—

This book doesn't tell much about spelling.

The same caution applies to *they* in its indefinite reference:

1. They mine a great deal of tungsten in Colorado.
2. They don't have house-flies in England.

Say rather—

1. A great deal of tungsten is mined in Colorado.
2. In England there are no house-flies.

3. The use of *it* to refer to some process or idea not named but only shadowed forth, should be carefully avoided. Let it be your rule always to supply some one word to serve as an antecedent for your pronoun. Here are examples of this obscurity:

Your copy should be revised three or four times if *it* be possible.

Say, "if such revision be possible."

The manager wants me to become assistant engineer, but *it* does not attract me.

You can say—

The manager wants me to become assistant engineer, but the work does not attract me.

The manager wants me to take the work of assistant engineer, but *it* does not attract me.

I heard a curious sound in the next room, and found that *it* was Hobbs rehearsing his speech.

You can say—

I heard a curious sound in the next room, and found that it came from Hobbs who was rehearsing his speech.

4. Precisely the same cautions and the same method of correction apply to the vague use of *this*, *that*, and the relatives *who* and *which* as reference words.

EXERCISE 2

Correct the following sentences. Revise in any way that seems necessary, so as to make clear and definite the vague or ambiguous reference of the italicized words:

1. The detective told him *his* life was in danger.
2. Our customer told the secretary *he* did not know the address *he* wanted.
3. The same is true of the liquor habit; they drink *it* because they can not give *it* up.
4. The run-about drew up at the curb, and I noticed that *it* was Mr. Bruce.
5. If a rabbit's foot is to be good as a charm, *it* must be the left hind foot, and *it* must be caught at midnight in the grave-yard.
6. They have almost doubled their office force, and *it* has quite doubled their expenses.
7. *It* says in the "Tribune" that the marines went ashore at Vera Cruz.
8. They are urging all their employees to study, *which* greatly increases their efficiency.
9. He falsified his tax schedule, *which* is a dishonorable thing to do.
10. As the boat lay at the pier, *it* sounded like a violent wind-storm.
11. Gambling is permitted in this hotel, *which* is true of many other places.
12. Interest may be figured easily for the rate of six per cent, and *this* applies to all amounts and to all rates, by simple cancellation.

13. Though the firm does business in South America it has no one who knows foreign languages, and they have to send *them* out to a woman who translates *them* at twenty-five cents apiece.

14. What is the use of finding the North Pole? Of course *it* is of no use commercially.

15. The world owes you success if you demand *it*—*it* owes you nothing if you do not.

16. I have never had a serious accident while traveling, and I attribute *this* to the care I have taken.

17. *They* have mines in Cornwall running far out under the sea.

5. Many persons, including some pretty good writers, have trouble with what we call the “and which” construction. This mistake is so common that I shall give what may seem an undue amount of space to it. Notice these:

1. Mr. Young, president of the company, *and who* is a friend of Olson’s family, offered him a place.

2. He lives in Orange, a beautiful town, *and which* is really a suburb of New York.

3. Jane Addams, founder of Hull House in Chicago, *and who* is known all over the world, is promoting the cause.

4. The cut-out folder is in the shape of a barrel, bearing the company’s trade-marked label printed in three colors, *and which* appeared at the head of fifteen of the sixteen pages of the folder.

The foregoing sentences are all incorrect. You can say *and who*, *and which*, and *and whom*, only when you have previously said *who*, *which*, or *whom* in the same sentence. Thus:

1. Mr. Young, *who* is president of the company, *and who* is a friend of Olson’s family, offered him a place.

2. He lives in Orange, *which* is a beautiful town, *and which* is really a suburb of New York.

3. Jane Addams, *who* is the founder of Hull House, *and who* is known all over the world, is promoting the cause.

4. The cut-out folder is in the shape of a barrel bearing the company’s trade-marked label, *which* is printed in three colors, *and which* stands at the head of fifteen of the sixteen pages of the folder.

6. The use of *former* and *latter* as pronouns and ref-

erence words, is beset with so many dangers that one is tempted to advise inexperienced writers to avoid it altogether. Notice these:

1. He turned from Charlie to the man in the straw hat and playfully knocked *the latter* off his head.

2. As Olson came up in the elevator he met Hobbs and Morton, a bookkeeper for Holt & Eaton, and exchanged a few words with *the latter*.

3. Hobbs came to our office and asked to see Mr. Bruce; Olson met him in the waiting room and *the former* made an engagement for tomorrow.

The skillful use of reference words does two things: (1) It saves frequent repetition of the main word; (2) it connects one sentence with another, by bringing forward an idea from the last sentence into the new one. In this way a paragraph is often knit together into a clear whole by reference words.

EXERCISE 3

Study with care, and *memorize* Lincoln's "Gettysburg Address." Notice the perfect clearness which is secured largely by the use of the reference words which I have italicized:

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether *that nation*, or any nation *so conceived* and *so dedicated*, can long endure. We are met on a great battle-field of *that war*. We have come to dedicate a portion of *that field* as a final resting-place for those who *here* gave their lives that *that nation* might live. It is altogether fitting and proper that we should do *this*.

But in a larger sense we can not dedicate, we can not consecrate, we can not hallow *this ground*. The brave men, living and dead, who struggled *here*, have consecrated *it* far above our poor power to add or detract. The world will little note nor long remember what we say *here*; but it can never forget what *they* did *here*. It is for

us, the living, rather, to be dedicated *here* to the unfinished work which *they* who fought *here* have thus far so nobly advanced. It is rather for us to be *here* dedicated to the great task remaining before us: That from *these honored dead* we may take increased devotion to *that cause* for which *they* gave the last full measure of devotion; that we *here* highly resolve that *these dead* shall not have died in vain; that *this nation*, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

2. Repetition.—Go through the address given above and study the repetitions. You will see that they help the clearness of the sentences in which they stand, and are indispensable to the clearness of the paragraph as a whole.

Don't be afraid of repetitions when they seem necessary to clearness. Don't, above all things, imitate the method of the sport reporter and editor in inventing tedious and stupid circumlocutions in order to avoid the frequent use of the same term.

Don't seek repetition, but above all, don't evade it.

3. Ellipsis or the leaving out of words.—It often produces a desirable effect to omit such words as can certainly be supplied silently from the context. For example:

1. Father was arrayed against son, brother against brother.
2. If you are pleased with the books, send us three dollars; if not, return them at our expense.

But if the words are not easily supplied from the context, or if for any other reason their omission produces confusion, write out the full expression.

EXERCISE 4

In the following sentences, supply the needed words. If a sentence can be rendered in two ways, give both. The caret shows where the missing words are to be supplied.

1. Dayton is nearer to Pittsburg than ^ Chicago.
2. Although ^ a drunkard I can not help admiring his ability.

3. Our rules are the same as \wedge any other office.
4. The love of bargaining comes not by education but \wedge instinct.
5. Our delegate insisted that the measure was unjust and \wedge was opposed to the organization of labor.
6. The study of grammar did not seem to him to have any practical bearing as \wedge arithmetic, drawing, and geography.
7. While \wedge still a child, my father taught me the principles of personal independence.
8. There were three ready to start—a boy on a big bay, \wedge a little Indian pony, and Maud.
9. As a man he is small, as an inventor and originator \wedge great.
10. They value Olson more than \wedge you.
11. They value Olson more than you \wedge .
12. Common stock represents ownership, but carries no special privileges such as preferred stock \wedge .

4. Vagueness in the use of participles.—This is a common and fruitful source of obscurity. It has been treated with sufficient fulness under correct arrangement (Chapter V, Section 3).

5. Matching grammatical parts.—When you are using two or more ideas or objects in a series, or are comparing them, word them so that noun answers to noun, verb to verb, etc. This wording alike of like ideas is a great help to clearness.

Study the following to make the principle clear:

1. We have decided *to take on* the new salesman, and *on giving* him a free hand.

Say either “on taking on” or “to give.”

2. He fell off the motorcycle and sprained his ankle, but saving his basket of eggs.

Say—

He fell off the motorcycle, spraining his ankle, but saving his basket of eggs.

Or

He fell off the motorcycle and sprained his ankle, but saved his basket of eggs.

EXERCISE 5

Change the following sentences so as to match the corresponding grammatical parts.

1. She *left* the room in a rage, her eyes blazing, and *slamming* the door after her.
2. The men *were* in bad condition and a poor game *was played*.
3. The travelers preferred *sailing* on the "Arabic" and *to return* on the "Celtic."
4. These rooms *are* well *ventilated* and *with* abundance of light.
5. He *went* to see what he could do for the injured man, and *carrying* a few remedies with him.
6. When I went back home, I was surprised to see *how small the place was*, and *that it seemed to have grown ugly*.

6. Uniform structure in your sentence.—Very similar to the principle of matched grammatical form is that of keeping, throughout the sentence, the structure you start with. Some writers, especially if they have a long or a complex subject, seem to lose sight of what they mean to say when the subject or even some part of the subject is written, and to finish the sentence in some quite incongruous way. To make this clear, study the following:

1. It was wonderful to see *how fast they worked* with the new machines that almost seemed to have human intelligence, and *their interest and enthusiasm* for the results.
2. The *training* to obey without dispute, to be punctual and respectful *are things* in which the American boy is lacking.
3. The first thing I expect my course in Business English *to do* for me is *to become* an expert stenographer.
4. The *dimensions* of the room *are* forty feet long and twenty feet wide.
5. Our house *being situated* close to the golf links, *makes* it convenient for us to reach it.
6. If you are selling, for example, candy, you can make a difference in your mode of distribution; by the first mode, *it is shoveled* out of a bin in a tin scoop, *weigh* it on open scales and *dump* it into a brown paper bag; by the second, *it is sold* in neat, white boxes of

standard weight *and* lined with oiled paper; by the third, *you wrap* each piece in tinfoil and the boxes *are packed* in layers.

EXERCISE 6

Revise the foregoing sentences, making the structure uniform throughout each.

7. Connecting words.—Conjunctions and all connecting words and phrases are very important for clearness. You will be surprised to find how much of your thinking is carried along in these words, and how much confusion and misunderstanding can arise from the use of the wrong connective. On the other hand, you will be delighted to find how beautifully these little words knit up your thoughts, and what interesting shades of thought may be expressed by them.

Here is a partial list of connecting or conjunctive words and phrases:

and	as	whereas
or	as if	that
but	though	besides
either—or	although	for
neither—nor	because	hence.
whether—or	since	again
both—and	lest	unless
not only—but also	so that	moreover
so	in order that	however
thus	on the one hand—	therefore
consequently	on the other hand	finally
	accordingly	for example

Now you must not use connecting words merely for the sake of using them, nor must you vary them simply for the sake of varying them. They are an essential part of your thinking and must be considered as to their use and meaning with as much care as any other word in your paragraph. You may write a long paragraph with scarcely a connecting

word in it, and it will be clear, because the thoughts are so well arranged that they need no connecting. Study this paragraph as an example of writing that dispenses with connectives.

Business should be, and to some extent already is, one of the professions. The once meager list of the learned professions is being constantly enlarged. Engineering in its many branches already takes rank beside law, medicine, and theology. Forestry and scientific agriculture are securing places of honor. The new professions of manufacturing, of merchandising, of transportation, and of finance must soon gain recognition. The establishment of business schools in our universities is a manifestation of the modern conception of business.—Brandeis, "Business a Profession."

Study the following in its use of connectives, which I have italicized.

In the field of modern business, so rich in opportunity for the exercise of man's finest *and* most varied mental faculties *and* moral qualities, mere money-making can not be regarded *as* the legitimate end. *Neither* can mere bulk *or* power be admitted *as* a worthy ambition. *Nor* can a man nobly mindful of his serious responsibilities to society view business *as* a game; *since* with the conduct of business human happiness *or* misery is inextricably interwoven.—Brandeis, "Business a Profession."

Turn back to Lincoln's "Gettysburg Address," and study in it the connectives of all kinds.

The connecting words that most inexperienced writers and speakers overwork and consequently misuse are *and*, *so*, *but*, and *thus*.

All that can be done is to warn you—

1. To be careful to mean *thus* when you say *thus*. Never use it because you need some word to introduce a sentence. *Thus* has its own distinct value which must be observed.

2. To abandon *so* as a mere connective. It is practically always wrong when used in that way. Word your sentences so as to avoid using it until you are sure of its exact meaning and value.

3. To use, in the first place, as few *and*'s as possible. Cure yourself of the fatal *and*-habit, especially in speaking; and, in the second place, be sure you mean *and* when you say *and*. *And* is the conjunction of kinship, of similarity, of harmony.

4. To take the same precautions for *but*, which is the conjunction of contrast and of disagreement.

Study the following sentences for the use of the commoner connectives. Study the meaning of each, and decide which of them are incorrect; rewrite the sentences correctly:

1. Olson is a graduate of Harvard, *but* his learning is the wonder of his employers.

2. Olson is a graduate of Harvard *and* his learning is the wonder of his employers.

3. Olson had only a grammar-school education *and* his learning is astonishing.

4. Olson had only a grammar school education *but* his learning is astonishing.

5. I called up his house *and* found that he had already left for Boston.

6. I called to take leave of him, *but* found that he had already left for Boston.

7. He had twenty pairs of unsalable shoes left on his shelves. *Thus* we see the folly of unwise buying.

8. Thomas Edison was born in 1847. *Thus* we see that in 1900 he was 53 years of age.

9. I was tired *so* we sat down on the bench; pretty soon it began to rain *so* we hurried to the station; there was no train for an hour *so* we took the electric back to town.

8. The use of examples and specific instances.—The liberal and accurate use of examples and specific instances is perhaps the most certain single aid to clearness. You state your law or your principle or your general truth; but it is the anecdote, the individual case, the story of the personal experience that drives it home and makes it finally clear. For example:

1. The man and the job must fit; a *long-legged man* makes a good *apple-picker*, but a poor *shoveler*.

2. *Household appliances* are multiplying very rapidly—every minute a *new egg-beater* is born.

3. The little word of three letters—*net*—has in recent years become the most important word in the vocabulary of business. *Net* means not how much money you take in, but how much you have left. If you take in *three million dollars* and pay out *the same* you have no net at all. It is better to take in *one dollar* and have *ten cents* left than to take in *ten dollars* and have only *five cents* left.

4. An extensive business transaction may be conducted without using a dollar of money: Suppose you owe Brown a hundred dollars. At the same time Brown owes White a hundred dollars. Brown may give White an order on you. With this order, White may pay his doctor. The doctor, having bought a bill of goods from you, may pay you with this order. You destroy the "note." Thus four actual transactions have taken place without the use of any money.

5. There seems to be no end to the methods that are being conceived to trade-mark this, that, and the other thing. Ere long we may refuse to eat a *lamb-chop* unless it carries a tag showing that it is our favorite brand, or a *slice of roast beef* unless it has "the mark on the selvaqe."

6. Labor was the first price, the original purchase money that was paid for all things. If among a nation of hunters, for example, it usually costs twice the labor to kill a *beaver* that it does to kill a *deer*, *one beaver* would naturally be worth, or exchange for, *two deer*.

9. Comparisons.—You can often add to the clearness of your statement by means of likeness or contrast. By telling your readers or hearers what a thing is not, or to what it is diametrically opposed, you can sometimes give a clearer idea of what it is. And it is often possible to increase the clearness of your statement by drawing in likenesses and parallels from other fields.

Study the following paragraphs which exemplify the use both of likeness and of contrast.

1. Efficiency does not lie in ceaseless, intense mental and physical action, in hustle and bustle, in noise and excitement. Some men are like tugboats, tossed about on the waves, constantly darting here and

there, emitting clouds of smoke, and making a terrific racket. They seem to be tremendously active. With them, there is "always something doing." But the tugboat never gets anywhere in particular. For all its strenuousness, it always ties up at the same dock at night.

Other men are like ocean liners—they proceed calmly, quietly, and with no show of effort. Ocean liners move according to plans laid out months in advance. Their time is scheduled accurately and in detail. They proceed toward a definite port, irrespective of wind or wave. Although they make far less noise, they run more rapidly than the tugboat and they arrive at their destined port having sailed every moment according to chart and compass, steering their course by the stars.

2. Every busy man should learn the value of relaxation and repose. Watch an amateur climb a rope. He may be very strong in the arms, but he kicks, jerks, breathes hard, and lunges, expending so much energy unnecessarily that he usually stops after having climbed a few feet. When a trained gymnast does the same thing, his whole body hangs quiet and relaxed; his breathing is not hurried; smoothly and rhythmically without lost motion or the waste of an ounce of energy he glides up the rope. There is the same difference between the nervous, hurried man and the man who has trained himself in relaxation and control.

10. Clearness in the sentence structure.—In the section on the arrangement of your matter in sentences (Chapter V, Section 6) sufficient warning is given against the carry-all sentence—the dunnage-bag of language—into which you thrust everything that it will hold.

It is true that the short sentence is more likely to secure unity, but the jerky effect of innumerable short sentences, especially in a speech, is unfortunate. Besides, the arrangement of all your thoughts in short simple sentences does not indicate the proper relation of your thoughts, some of which are important, and some of which, though perhaps not unimportant, are subordinate to your main thought. A sentence to be clear should show the proper subordination of thought. A sentence should express but one complete

thought; true, but it should completely express the thought, and not call in a neighbor sentence to help it out.

Study the following groups. In each there are a leading thought and one or more subordinate thoughts. In a good, clear sentence the leading thought is given the principal place with the main subject and predicate of the sentence to express it, while the subordinate thoughts are thrown in, in the shape of clauses and phrases. Decide which of these sentences best show the relation of the thought.

1. The tongue is a sharp-edged tool. It grows sharper with constant use.

The tongue is a sharp-edged tool that grows sharper with constant use.

The tongue is a sharp-edged tool, and it grows sharper with constant use.

The tongue grows sharper with constant use, being the only sharp-edged tool that does.

2. I could not sleep. I decided I would spend the time studying.

I could not sleep, so I decided to spend the time studying.

I spent the time studying, since I could not sleep.

Being unable to sleep, I studied.

3. He was a man of experience and national reputation. He did not go begging for a job. He was actually able to choose his employer.

Since he was a man of experience and national reputation, he did not go begging for a job but was able to choose his employer.

So far from going begging for a job he was actually able to choose his employer, since he was a man of experience and national reputation.

He was actually able to choose his employer, because, being a man of experience and national reputation, he did not have to go begging for a job.

11. Clearness in the paragraph.—This topic has been almost completely forestalled in another section (Chapter V, Section 8). Your attention is called to it here only in order to emphasize its importance. The following is a sum-

mary of the practice that secures clearness in the paragraph:

1. The clear statement of the topic of the paragraph in a conspicuous place either at the beginning or at the end, or, in a certain type of paragraph, in both these places.
2. The amplification of this topic:
 - a) By repetition and explanation.
 - b) By examples, specific instances, and illustrations.
3. The skillful use of connecting and reference words.
4. The logical arrangement of the sentences within the paragraph.

GENERAL EXERCISES IN BUSINESS COMPOSITION

You will have noticed that these exercises interspersed among the more technical and detailed matters of correctness, clearness, etc., have been for the most part discipline in the thinking out of material. The subjects have been suggested, and the main steps or items indicated. In each exercise you have been asked for one or more letters and a speech.

For this lesson you are to analyze the topics yourself:

1. Make an outline for four paragraphs on the subject:—How a Business Woman Should Dress. Let the outline consist of the topic-sentences of the paragraphs.

Write out the four paragraphs, giving especial attention to illustrative detail. Each paragraph should consist of at least fifty words.

2. Follow the same process with the following topics:

a) The effect of modern advertising on the cost of living.

b) How and where I should advertise a new toilet soap of very fine quality.

c) Trade-names for the following articles:

i. A new automobile lubricator.

ii. A new golf ball.

iii. A new variety of durable hosiery.

iv. A new variety of potted meat, ham, tongue, or chicken.

Explain and define each trade-name in a paragraph of at least fifty words.

CHAPTER VIII

EFFECTIVENESS

Effectiveness seems to be the best word to name the quality, or the kind of qualities, that we shall discuss in this chapter; though it must be confessed that it does not quite adequately name it. Other words that we might use are *emphasis*, *force*, *strength*; two words that we should not offer, though in the business magazines they seem to be used for this very quality, are *punch* and *pull*. It is not within our field to take up those aspects of writing, those devices of expression, those varieties of subject-matter that persuade a customer to buy a specific article; one must go to a school for salesmen or advertisers to learn these technical, industrial points. We must here discuss those things that produce effectiveness in all or any writing—confining ourselves, as we are doing throughout this book, to the practical side of expression.

There are a great many devices designed to secure effectiveness with which we have nothing to do more than to note them. They are, indeed, only mechanical contrivances and are no more concerned with writing than is the style of type in which your book is printed, or the color of the cloth in which it is bound.

For instance, there is the opening out of the text into sections falsely called paragraphs. It is the fashion in much business writing, especially advertisements and form-letters, to give to the larger number of the statements—sometimes to every statement—whatever advantage may come

from standing alone. It is therefore printed alone, indented as if it were a paragraph. But no matter how it is printed, it is not a paragraph, unless it is a distinct and complete step in the thinking. It is a pity that this practice is spreading, because it tends to confuse students as to what a true paragraph is. And to confuse a student on this point is to confuse him on the very central matter of his thinking and writing.

Below you will find sections of a form-letter showing these false paragraphs. The word *false* is not used in condemnation of this manner of printing. The point is that the sections are not real paragraphs, but mere mechanical divisions of the matter, and so do not come into our discussion of effectiveness.

Sit down and plan to be something and *be it*. We can't all be Napoleons, or Lincolns, or Washingtons. *Any one can be something.*

You may not have the genius of an Edison for mechanics. But the man who is a mechanical idiot may become a great architect.

No one without talent for literature can be a Dickens. But the boy who can not write a connected sentence may become a renowned chemist.

In every person there is the possibility of something. Find that something *and be it*.

Don't waste any more of your life in an aimless expenditure of time.

The day that you definitely decide to make something of yourself is the most important day of your life. *Let that day be today.*

Decide to be something. Then be true as steel to your decision. Think of it, plan for it, work for it, and live for it. Throw your mind, might, strength, heart, and soul into your actions.

No matter whether your object be great or small, if you properly plan its achievement, *and then adhere to your plans*, success will smile upon you.

Another of the mechanical devices for securing emphasis or producing effectiveness is the use of either capitals or italics. As concerns the former we should be quite safe in

saying that in your writing you would never have occasion to use capitals. Capitals in your written speech are what your very loudest scream or shout would be in your spoken speech. And you know how seldom you have to scream or shout.

As concerns the second, use them for emphasis as little as possible. Italics are practically always a confession of weakness in your expression; you do not need them if you know how to write strong, effective sentences that produce their effect by innate skill. Such sentences do not have to resort to the mechanical device of italics.

NOTE.—Two reservations are to be made here: (1) Italics are used, as for instance in this book, to set off words given as examples and instances, or mentioned merely as words. They are used to avoid the disfigurement of the page by a large number of quotation marks. (2) In an advertisement and in a certain kind of form-letter, capitals, italics, and black-face type may legitimately be distributed through the text for the purpose of arresting the eye, and calling attention to the catch-words. But in neither of these cases are italics used for emphasis.

Some of the important processes and devices for securing effectiveness are these:

1. The placing of the material in the sentence.—

EXERCISE 1

Study the following sentences and try the effect of changing the places of the words italicized:

1. *Blessed* are the peacemakers.
2. Though *twentieth* in population, in bank deposits and bank clearings, Kansas City is *seventh*.
3. The *hazards* of weather and market he seems completely to have *eliminated*.
4. *What Westfield has done* every other city, town, and hamlet in America can do.
5. *Up* go prices.

6. *Two coffee seeds* were planted in 1754 by a monk in the garden of a monastery in Rio de Janeiro, and from this beginning has grown Brazil's *enormous wealth in coffee*.

7. The thing you propose is, in the conventional use of the term *impossible*.

8. Concerning history with all its lessons; concerning the great thoughts of philosophy and religion; concerning human nature itself, his mind is a *blank*.

9. *To increase the weekly pay of a wage-earner* is an object which they hotly pursue. *To make him cease to be a wage-earner* is an object that would seem to them entirely outside the realities of life.

10. Our country is, after all, not a country of dollars but of *ballots*.

11. To think hard and persistently is *painful*.

You will notice that the conspicuous and therefore emphatic places in the sentence are the beginning and the end. It is possible in speaking to give especial emphasis to a word that comes in the middle.

Any upsetting of the normal order of a sentence tends to give emphasis to the parts that are out of order.

The conspicuous places in a paragraph, too, are at the beginning and the end. If you are going to state your important fact, your topic, only once, it is better in business writing, especially letters, to give it the first sentence in your paragraph. A busy man—indeed any man who is reading for facts—likes to get his fact or his topic first. Some minds are so acute that they do not need the amplifications and examples that come in to support the topic statement. For such readers give this statement at once. In literary writing you expect your reader to take deliberate pleasure in the reading; you desire him to think and feel along with you, and having gone through the process, to arrive at the same conclusion with you. The literary writer uses with good effect the paragraph that announces its topic at the end. These statements must not be taken as rules.

They are helpful observations—deductions from the study of good writing. These two types of paragraphs have already been illustrated (page 66).

The places for producing effect in a letter are at the beginning, the end, and in the space on the line of vision. These points are discussed in detail in the section on letters (Chapter XII, A).

2. Emphasis by proportion.—Fullness of treatment gives emphasis and effectiveness to any especially important matter. You open out in detail the topic to which you wish especial attention given. When you open a letter you can tell at a glance, by the amount of space used, where the central, important heart of the letter lies.

For emphasis of this sort the paragraph that states the topic sentence both at the beginning and at the end, by way of summary or of iteration, is good; between the two statements you fill in with specifications, details, or proofs; you clinch the whole with a new and stronger statement of the final conclusion.

3. Repetition and iteration.—These give a kind of effectiveness that comes of delivering blow after blow in the same place until the nail is driven in. This device is particularly effective in speaking. The reason for this is partly a physical one; you *hear* only once, and repetition helps more than it does in matter to be read, where you may *see* the statement any number of times. Notice the effect of repetition in this paragraph:

The scope of any possible effective regulation of railroads is limited to a relatively narrow sphere. Regulation may prevent positive abuses like discrimination, or rebating, or excessive rates. Regulation may prevent persistent disregard of definite public demands. Regulation may compel the correction of definite evils, like the use of unsanitary cars. But regulation can not make an inefficient business efficient. Regulation can not supply initiative

and energy. Regulation can not overcome the wasting sickness of monopoly. Regulation may curb, but it can not develop, the action of railroad officials. The policy of regulating public service companies is sound, but it must not be overworked.—Brandeis, "*Business as a Profession*."

4. The use of specific terms and concrete instances.—

Here again may be pointed out the value of detail. You have seen how it helps clearness—opening out and clearing up general or abstract terms that might be obscure or unfamiliar. It is even more valuable as a means to effectiveness. Our emotions are aroused not by the whole class, by the general truth, but by the individual, by the actual living present object. We are moved to action by some detail of presentation that touches an emotional spring. "Neglected childhood" stirs little feeling in us; "The neglected children of the slums" comes very little nearer to us; "The children of the crowded tenements who have no playground but the streets" touches only the more sensitive souls; "Little pale, blue-eyed *Tommy Ryan* gasping for breath in the hot kitchen where he lives with his mother" brings dollars enough to send Tommy and his mother for a week in the country.

O. Henry, describing the shop-girl in one of his stories, could have said, "Her promotion was the result of strength, courage, innocence, patience, and loyalty," and we should have had no emotional reaction, no charm of humor, and no real vision of the girl. He did say, "Her rise to an eight-dollar-a-week salary is the combined stories of Hercules, Joan of Arc, Una, Job, and Little Red Riding Hood." Then we see her struggle, and we see the humor of the details by which he presents it. Such suggestive details as these sometimes give a very nice touch of romance, as in this:

Modern transportation is a jungle of routes calling for specialists

who like the pathfinders of old have expert knowledge of the trails of traffic.

These details may be the simple analysis of the general term, or they may be, as you will have noticed in the foregoing, examples or comparisons brought in from other fields of thought to make your meaning stronger or more appealing.

EXERCISE 2

In the following examples supply the general or abstract term in place of each group of details; and give specific details or concrete examples in place of the general and abstract terms.

1. All day we journeyed through the *desolate scenery of the desert*.

2. The car has *long wheel-base, roomy compartments, over-ample springs, extra deep upholstery*.

3. It has *spacious door openings, illuminated running boards, starter operated by foot, every mechanical unit within reach*.

4. The airman of today has everything he needs with which to fight the laws of gravity—with an engine of sufficient power he could fly a *piano-box*.

5. One of the advertiser's problems is how to make a noise like a *cannon with a musket*.

6. The proprietor of a ten-cent store rents a very expensive building, in the retail district for his shop. He says, "I like to set my *trap* where the *mice* are plentiful."

7. *Certain modern inventions* have revolutionized not only the business but the philosophy of the world.

8. The Japanese soldiers had the spirit that made of them *human bullets*.

5. Relevancy.—These details, whether of analysis or of comparison, must be *relevant*. This is a word much used now in the teaching of all writing, especially of business writing. To be relevant is to stick to your subject and your purpose; to pick out what the salesman calls your

“selling points” and to make the most of these; to find out the genius of your topic, the things that make it what it is, the thing that it is really good for, the time when it is most appropriate, the circle to whom it is to be given—these and many more points that come to a writer with experience and observation, are the points that go to make relevancy. To modern advertising and to the studies in the psychology of advertising, we owe much of our realization of the value of relevancy.

Suppose you wanted to make some one realize what a good luncheon you were going to have; suppose, indeed, you were the manager of a restaurant and wanted to attract customers for your special spring delicacies.

You could say, “We will have spring chicken and strawberry short-cake” and leave it at that, but the announcement would attract only the very hungry. If you should say, “We will have spring chicken grown in the country among the clover and daisies, and short-cake, fragrant as Easter lilies”—you would miss your point—you would sin against relevancy. These things are to be *eaten*. Your description of them and your appeal to your hearer must be addressed to the sense of taste—only partially and incidentally to the sense of sight; make only a slight concession to the fact that we begin to eat with our eyes. Isn’t this account of your luncheon more relevant?

We will have broiled chickens—little, tender chickens broiled out of doors, brought in on a hot platter, done to a delicate brown, seasoned with the delicious flavor of wood-smoke, a touch of butter, a sprinkling of salt, and a dash of paprika. And then we will have short-cake—real home-made biscuit short-cake, white and flaky, swimming in crushed strawberries—the ripest, reddest, juiciest of strawberries.

If you were selling all kinds of stationery and used the following details in two advertisements, which would you

put into a trade journal and which into a woman's magazine?

1. The purchasing agent for a large firm says of our paper: "I now use it for everything—letter-heads, office and factory forms, price lists, etc. It is economical; it is durable; it is clear of finish; it has quality in the feel of it. It is water marked; the man who makes it seems to say, 'I will always make this paper just what it is now. I will never cheapen this paper on which I have set my mark'."

2. The fine qualities of our stationery are much enhanced by the cut of the envelope, the size and shape of the sheet, the shades of the colored borders, the gold edges, and the artistic boxes and ribbons.

Suppose you were the proprietor of a soda-fountain where you supplied all sorts of soft drinks, which of these announcements would you make on December 15 and which on July 15?

1. Sparkling, bubbling, twinkling aerated waters; fruit-ices; grape juice; and lemonade.

2. A cup of chocolate piping hot, fragrant, and comforting; smoking bouillon that will make you forget the temperature outside.

EXERCISE 3

1. Write a paragraph partially describing a visit to Florida in the winter—making the details relevant to the subject and the season.

2. Write a paragraph describing in part an experience in the Canadian Rockies in the summer, making the details relevant to the subject and the season.

3. Write an advertisement of candies, containing relevant details.

a) The candies themselves.

b) The packages.

4. Write an advertisement of hosiery, making the details

relevant to the article and persuasive to the possible customer.

- a) Hosiery for men.
- b) Hosiery for women.

5. Write an advertisement of a sporting-goods house appealing

- a) To men.
- b) To high-school boys.
- c) To high-school girls.
- d) To grammar-school boys.

6. Write an advertisement of a sporting-goods house

- a) For December 15.
- b) For July 15.

6. Exactness or suggestiveness.—It depends entirely on what kind of material you are handling, what audience you are addressing, and what your purpose is, as to whether exactness of detail or suggestiveness is more effective. If you were writing to an engineering journal you would say—

From May 4, 1905, when work was started by the United States Government on the Panama Canal, to April 1, 1914, there have been hauled from the various cuts to "dump," 121,152,783 cubic yards of material or "spoil."

If you were writing to a popular magazine you would say—

The excavated material from the entire canal would make a line of sixty-three pyramids each one equal in size to the Great Pyramid of Egypt, reaching up Fifth Avenue from the Battery to Harlem, a distance of nine miles.

Or to vary the illustration—

The amount of digging done would open a canal fifty-five feet wide and ten feet deep from Maine to Oregon.

Suppose you were making up a party of young ladies to

take to Europe. In the letter you designed for the young lady you would give suggestions and imaginative details of castles on the Rhine, snowy alpine peaks, the weird crags and cliffs of the Dolomites; to her father you would send a neat tabulated statement showing the expense in dollars and cents itemized as travel, hotel, fees, etc.

So this, too, comes to a matter of relevancy. But you should never allow yourself to forget how, or fail to learn how, to make the imaginative and suggestive appeal.

EXERCISE 4

Write the letters indicated above to the young lady you desire to have join your party and to her father.

7. The failure of exaggerated statement.—All over-emphasis defeats its own ends. Crude superlatives weaken rather than strengthen your effect; *the best, the greatest, the latest, the most economical*—all these were discounted long ago. When you use one of them, you must be sure that you are right, and that you could bring proof or detailed statement in support of your hyperbole. But these words and all like them are the merest crude way of securing emphasis, and are to be renounced along with capitals and italics.

Neither will the mere use of strong terms produce either conviction or action. Such a blustering paragraph as the following produces only amusement, although the writer heaped up in it all the strong words he knew:

The thing that is needed in business writing is some aggressiveness; plenty of ginger, producing interest and action; strong, powerful, persuasive, compelling statement of facts with red-blood enthusiasm, organization, and power in every paragraph, every sentence, every word.

Or this, almost equally funny, quoted in "Life" from a

report of the Washington, D. C., Chamber of Commerce. "Life" prefixed the caption "Easily Fixed."

What business men generally desire, what industry most needs, is the certainty of a period of rest for the peaceful readjustment of all enterprise that is inconsistent with the accepted principles of law and ethics, and for the energetic advancement of all individual endeavors free of any sense of repression, secure in a sense of liberty of action, and guarded from the danger that the disclosure of personal prerogatives and personal achievements would entail.

Compare the two foregoing paragraphs with this enthusiastic, specific, effective paragraph from Arnold Bennett's "Your United States."

The Pennsylvania station in New York is full of the noble qualities that fine and heroic imagination alone can give. That there existed a railroad man poetic and audacious enough to want it, architects with genius powerful enough to create it, and a public with heart enough to love it—these things are for me a surer proof that the American is a great race than the existence of any quantity of wealthy universities, museums of classic art, associations for prison reform, or deep-delved safe-deposit vaults crammed with bonds. Such a monument does not spring up by chance; it is part of the slow flowering of a nation's secret spirit!

8. Summaries and tabulated statements.—A business or scientific article or letter may often secure great effectiveness by presenting its material in the form of an analyzed summary with the items set apart and numbered. Many persons are attracted by these tables and other graphic presentations of material.

There are, especially in the business world, many persons who need, not ample statement of detail and well-stated reasons, but a condensed view, a sort of picture which they can grasp quickly and easily. For example:

1. If you want to—

Prolong the life of your engine

- Reduce up-keep expense
- Retard depreciation
- Add to comfort and safety
- Prevent delays and repairs

see that your car is equipped with our springs.

2. Mrs. Frederick sums up the causes of eighty per cent of the inefficiency of housework:

1. The worker does not have all the needful tools or utensils at hand before her when she begins to work; therefore,

2. She wastes time and effort walking to, hunting for, or fetching ingredients, tools, or materials she neglected to have at hand when she began the task.

3. She stops in the middle of one task to do something else quite unrelated.

4. She lowers the efficiency of good work by losing time putting tools or work away, generally due to poor arrangement of kitchen, pantry, and closets.

5. She uses a poor tool, or a wrong one; or works at a table, sink, ironing-board, or molding-board of the wrong height from the floor.

6. She loses time because she does not keep sufficient supplies on hand, and because she does not keep her tools and utensils in good condition.

9. Analysis and organization.—As a matter of fact, great effectiveness is achieved by giving to your whole speech, article, or letter this atmosphere of organization. Whether or not you number your points yourself, your reader or hearer should be able to number them. Do your thinking by distinct, logical steps, so that it not only can be but must be understood and remembered.

This organization and analysis of your thought and material has been emphasized in your exercises in business composition; it has been stated as a factor in clearness; it is discussed under the making of a speech, and under thinking out a letter. The aim has been to exemplify it in every chapter of this book. It is indispensable to effectiveness of the practical and logical sort.

10. Sincerity.—A tone of dignity and truthfulness secures great and lasting effectiveness. The applicant who states his qualifications modestly and truthfully with real dignity, is the one who makes the effective application. The advertisement that makes no false promises but is enthusiastic and relevant is the one that attracts desirable and permanent response. No reader believes that hopeless disaster will overtake him if he does not act NOW. Only the most inexperienced person would be taken in, or pushed to a decision by urgencies so crude as the following:

Only a few days remain during which you may obtain the benefit of the large reduction offered from regular prices.

Sit down today *this hour, this very minute*, and write to me. You *must act at once*.

You will absolutely never have another opportunity to secure these glorious books at anything like this price.

Let us hear from you by return mail. Make out your order and MAIL IT TODAY.

Remember it is YOUR benefit that we are seeking.

11. Emphasis on the focus.—In each sentence there is a main idea; we have discussed the means of throwing this up into a high light. In every paragraph there is an item or a thought or a purpose to be made clear and effective. In every article or letter or speech, there is a thought or a small series of thoughts which constitutes its reason for being. Decide in every case what this focus, this heart of your letter is, and bring it into prominence by some of the means we have discussed. Make your central point clear. Put your climax where it belongs, and light it up. There will be some practical illustrations of this in the letters (Chapter XII, A).

12. Reaching a conclusion.—In business writing, especially, you need the effect of pushing on to a conclusion; in scientific writing you may say that you have not data

enough for a final conclusion; in literary writing you may leave your essay or story inconclusive for the sake of artistic effect; but in practical affairs you want the conclusion, the decision, the application, the "what of it." The "clincher" is used by some writers as a technical term to name this element in business writing. Clinch your thought if you are aiming at effectiveness.

EXERCISE 5

1. Jot down the twelve sideheads of this chapter, writing only those words appearing in black-face type. Give a talk on effectiveness from these as notes.

2. Under each head give one illustration or example from the book, and one of your own choosing or inventing.

GENERAL EXERCISES IN BUSINESS COMPOSITION

The art and business of advertising is, as you know, a very elaborate thing. Rapid and complete communication all over the world has completely altered the problems of selling goods; national and international selling constitutes much of the business of our day. This has raised advertising to a place of great importance; an advertising expert must be trained as elaborately as a lawyer or a doctor.

But so far as the final basic principles go, they are simple; as a matter of fact, they are the fundamental characteristics of all good writing. These principles are indeed, only our two friends—clearness and effectiveness.

At the same time, it must be remembered that advertisements differ from other compositions in the manner of their approach to the reader. They must be planned to catch the wandering eye and to hold attention until their purpose is accomplished. They have only a moment in which to tell their whole story, and in that moment they must overcome an indifferent or even hostile attitude in the reader, convince him of the desirability of a certain act, and persuade him to perform that act.

If you will examine a number of effective advertisements, you will see that the writers had clearly in mind three distinct objects:

1. To catch and hold the reader's attention by appealing to some interest that is easily roused;
2. To convey some convincing information in the fewest possible words;
3. By a direct appeal to his desires to persuade him to action.

The writing of advertisements is a fine discipline for the securing of clearness and effectiveness. Try these exercises:

1. You are a manufacturer of toilet articles—soap, perfumes, face-powders, dentifrices.

a) Write an advertisement of your soap (or some particular variety of it) to be run in an automobile trade-journal; make it relevant—to the soap, to the customer, to the advertising medium.

b) Write an advertisement of a soap to be run in *The Woman's Home Companion*; make it relevant.

c) Write an advertisement of several varieties of face-powder; choose the medium in which you will run it.

d) Write a folder of about a hundred words advertising your dentifrice; make it relevant to the purpose of the goods.

2. Your department store is having a sale of shoes. Write advertisements for the morning paper:

a) For men's shoes.

b) For women's shoes.

3. You are a dealer in stationery. Write an advertisement to be used in the morning paper on the day that school opens.

You are not responsible for illustration, type, or any of the display features; you are to produce only copy.

CHAPTER IX

SPOKEN ENGLISH

A. SPEAKING ENGLISH

All the fundamental matters that we have studied so far apply both to written and to spoken English. Both should be grammatically correct; for both the correct and precise word is necessary; both should show a sufficient range of expression to secure variety and exactness; both should so choose and arrange their material as to conserve correctness, clearness, and effectiveness.

There comes a point, however, when the two forms of expression diverge; there are some considerations—as for example, enunciation and pronunciation—that concern spoken English only; others, as spelling and punctuation, concern written English only.

It is not necessary to speak of the importance of our spoken word, or to tell any student how much it counts in practical affairs. Poor Peter, the Galilean fisherman, still used the rude swear-words, and probably the ungrammatical vernacular of his back-country village, and the city servant-girls jeered at his denials. But every man's speech "bewrayeth him." Of course, when a man has attained success, when he has a prosperous office, or belongs to a big firm, he can have stenographers whose training has equipped them to take care of the mechanical and manual side of the writing; to supply the punctuation and spelling; to arrange the material to the best advantage; and in rare cases, to correct the errors in grammar and diction that slip into "the Boss's" dictation.

But when he speaks, a man stands alone. When he goes

for that critical interview that will place him or not, he must speak face to face with the persons he desires to please. No amount of formal instruction given in his "school of salesmanship" can equip him for the personal encounter with a skillful customer, when his success depends upon the give-and-take of informal, but business talk. Underneath all his special interviews he must build the *habit* of correct, clear speech; otherwise he is likely to slip up at any moment, and to create an unfortunate impression just when he is most eager to please.

While it is true that a man's speech betrays him—revealing his ignorance, his ill-breeding, his lack of education, his uncultured association—it is quite as true on the affirmative side, that it reveals his thoughtfulness, his habits of care, his desire and determination to be a cultivated man, his regard for truth and accuracy.

1. Colloquial language.—There is distinctly such a thing as colloquial style. If we spoke precisely as we write, even when we write informally, our talk would sound stilted and priggish.

1. There are many words we can use in the passing, fleeting sentences of a conversation that we should not like to face on a written or printed page, where they would be subjected to the repeated scrutiny of a reader; such are *phone*, *wire* (*telegram*, *telegraph*), *cute*, *auto*, *graft*, *flabbergasted*, *flunk*, *exam.*, *knock* (*complain*, *cavil*), *roast* (*condemn*). Bits of picturesque slang, if used with point and discrimination, are welcome in a conversation or informal argument. Dialect and local words give point and color.

2. There are short-cuts and condensations that shorten our expression when we talk, conserving both time and patience, that would never do on the written page. We have voice and gesture and facial expression to help out our

meaning when we talk; when we write, we have only the black-and-white page, and we can not take chances as to our meaning. We must make it clear, therefore we can not risk condensation, elimination, hints, and fragments of sentences.

3. The chance for repetition makes a very real condition in oral expression. We know that if we are not understood in one form we can alter the form; we can amplify at will; indeed, repetition may in conversation take the place of almost any of the devices that secure clearness and effectiveness. There is no permanent record of our spoken material to which our hearer may turn again and again, as our reader to the written or printed page. Repetition is, in a sense, a substitute for permanence. Any of these allowable peculiarities of colloquial speech may be overworked or exaggerated; such abuses of them we must constantly guard against.

2. Conversational manners.—There is a large number of things which, while they do not, in a strict interpretation, belong to a course in English, are too important to be ignored in any lessons on speaking. They are, indeed, largely matters of manners, rather than of language. A great many of them must be given as mere "Don't's."

1. Cultivate a pleasant voice. If you don't know your faults in this particular, get a friend or teacher to criticize and help you.

A harsh, rasping voice will finally irritate the persons you have to deal with into a state of general and acute antagonism to you which they may not be able to explain, or which they may attribute to some deep-seated defect in your personality.

An unduly loud voice will misrepresent you, seeming to express an amount of egotism and bumptiousness of which you are not guilty.

A level monotone is fatal to effectiveness. The soothing qualities of such a voice may be an asset if you are a nurse; but in most other businesses you need variety and flexibility of voice.

Don't talk through your nose. This defect is so easily cured that the failure to cure it is justly set down as an unpardonable failure.

A high, excited treble will create an unbearable nervous tension in an entire office force.

A low society murmur is not the ideal for a business girl to set herself; a quiet, but clear and crisp enunciation that carries to the other end of the telephone wire, and that causes the hearer no effort in listening, is a better ideal. Such a voice need not be loud—its effectiveness is independent of volume of sound.

A deep, quiet chest tone, produced like the singing voice, as it were, from the diaphragm seems best in all vocal transactions.

2. Americans have practically only one gesture, or rather gesticulation, and that is the gesture of pointing. This can become very irritating and is in many circles considered ill-bred. The dramatic gesture that should accompany public speaking should be made a matter of study—unless, indeed, the student has the dramatic temperament, and uses instinctively eloquent and effective gestures.

Don't laugh or even smile while you talk, unless, of course, you are quite overcome with the fun of your own speech—and don't giggle when you have finished.

3. *Listen* when the other person is talking. Give him your eyes and your attention, no matter what is going on around you. Don't seek him, or don't receive him, unless you can give him your undivided attention. He has a right to feel that he is as important as any of the persons whose letters lie on your desk.

Don't rumble away saying *uh-huh*, just so, exactly, precisely, *I know it*, and uttering other phrases and inarticulate sounds that arise out of mere nervousness on your part; at best they are intended to express agreement or encouragement—and these are much better expressed by your attitude of attention and interest.

4. Reply to what your partner in the interview or the conversation says. Don't have the manner of waiting for the last bare word to issue from his lips, in order to tell a more or less relevant story or to make some half-unconnected statement of your own. This habit it is, that kills conversation and clogs oral business among American men.

5. Don't "cut in." Try to wait till the other man has had his say. Or if you find yourself in the toils of a hopelessly long-winded interviewer, or if you see that someone is going to make a long explanation of something you already know, you may interrupt with a courteous phrase: *Pardon me, I can spare you the explanation*, etc.

(Oh, yes, I know there will come an emergency when—but is such an emergency not best met by throwing the still-talking visitor out of the window?)

6. Don't say *yup* or *yah*, or *nope* or *nah* or anything else in place of these words but a courteous *yes* or *no*. In case you are speaking to an elder, or a superior, or an instructor, you may follow some of your *yes's* and *no's* by a *sir* or *madam*, or by the name of the person, *Yes, Mr. Bruce*, or *No, Miss Lewis*. But when you are working with this person for hours at a time, this practice may become very irritating, and a simple *yes* or *no* may be so pronounced as to be all that courtesy demands.

If you are in a public place and have to talk with strangers, never say *Lady* or *Mister*. Say *Madam* to all women other than mere girls; to very young girls say *Miss*; to all men say *Sir*.

7. Don't preface your speech with *Say!* don't use *I know it* as a term of agreement. Don't interlard your speech with those annoying phrases that seem to call for agreement or attention—*See? don't you see? don't you think so? you know, huh?* This is an almost universal habit of young business men, growing possibly out of the effort to be persuasive and informal; it will bring tears of vexation and rage to the eyes of any customer worth having.

8. Don't make yourself a fountain of meaningless and underbred oaths and expletives; *Gee* is profane; *mercy, goodness, for pity's sake, for the love of Mike*, etc., etc.—all these things are vulgar and useless.

It is probably true that every one of us knows some useful citizen and successful business man or woman who does one or all of the things condemned above. But he succeeds in spite of them; he has personality and character enough to carry the handicap of vulgar speech habits. Such a personality would never be merely standardized by correct habits; he would only have the added weight and dignity that such habits would bring.

3. The dramatic gift and business speech.—All conversations are little dramas. Every really successful conversationalist is an actor who is able to take, and who really does take, both the parts—his own when he speaks, the other person's in his turn. Every business man should be enough of a dramatist and an actor to be able to adapt his speech to his hearers. If they are plain, simple people, he should know how to use the words and terms of speech that they will understand. If his clients, or customers, or auditors are experienced persons, he should be able to make his appeal to them. It is a mistake to do much "talking down" to your auditors. The simplest rustic audience is neither flattered nor moved by poor English, or by the "by-gum" style of oratory. A cordial, genial manner and a sin-

cerely sympathetic interest will please and reassure your audience more than any amount of incorrect speech.

No tactful person will, however, ostentatiously use the correct word so as to seem to rebuke the person who has used the incorrect one; he will choose some other form of expression.

A business speech or interview is not a debate or a talking-match. Don't contradict. If it comes to a drawn question, shift the ground as tactfully as possible, as you do on a social occasion.

EXERCISE 1

1. Write a quiz of fifteen questions on this chapter up to this point. They should all be questions that you can answer. None of them should be answerable by a mere *yes* or *no*.

2. Write out five questions suggested by this chapter to which you need answers, and submit them to your instructor.

4. Careful enunciation.—The clipping and slurring of words and phrases give a careless and sometimes uncultivated tone to spoken English; *C'm'on*, for *come on*; *'s week* for *this week*; *'st week*, for *next week*; *whad-ju-say*, for *what did you say*; etc. You should not be priggish and tiresome in the enunciation of these familiar phrases; neither should you be neglectful.

1. Pronounce many times aloud the phrases and combinations in the following list, giving each letter its value:

did you	do you want to go	next month
don't you	where are you going	last Sunday
what do you mean	what are you doing	just so
go on	what's the matter	
our hours are short	that's right	

2. Below is a list of words commonly slurred in pronunciation. Pronounce each one many times, giving each syllable its full value:

arctic	motive	natural
barrel	gentleman	ordinary
carriage	geography	picture
chocolate	government	poem
cruel	help	poet
diamond	helped	poetry
different	history	real
evening	ideal	recognize
extraordinary	institution	regular
February	kept	ruin
friendship	laboratory	separate
valid	literature	several
creature	miserable	transportation
plaintiff	morning	tomorrow
sheriff	nature	yesterday

Pronounce all words ending in *iff*, *id*, *ive* as spelled—not as if they were spelled *uff*, *ud*, or *uv*.

3. Don't drop your final *g*'s in words ending in *ing*.

going	reading	writing
speaking	acting	calling

5. Careful pronunciation.—A habit of correct pronunciation is not set up without study, and much careful practice.

1. The pronunciation of words is indicated in your dictionary by certain signs invented to show the value assigned by good usage to each letter that has more than one value. You should be so familiar with these signs (called diacritical marks) that you can read at a glance the pronunciation of a word given in your dictionary.

The following are the more important diacritical marks for the vowels. They are drawn from Webster's International Dictionary and are used also in Webster's Secondary School Dictionary.

ā as in āte, fāte, lāb'or	ä as in äm, ädd, rän'dom
â " " sen'âte, del'icâte, âe'rial	ä " " ärm, fâr, fä'ther
â " " câre, shâre, pârent	â " " âsk, græss, pâss, dânce

a as in fí'nal, in'fant, guid'ance	ö as in ödd, nôt, tór'rid, öccur'
a " " all, awe, swarm, talk	û " " üse, püre, dü'ty, assüme'
ē " " ēve, mēte, serēne'	û " " ûnite', ac'tûate, edûca'tion
è " " èvent', dèpend', soci'èty	-u " " rûde, ru'mor, intrûde'
ě " " ěnd, mět, ěxcuse', ěfface'	u " " full, put, fulfil'
ē " " fērn, hēr, ēr'mine, ev'ēr	ü " " üp, tüb, stüd'y
e " " re'cent, de'cency, pru'dence	û " " ûrn, fûr, concûr'
i " " ice, time, sight, inspire'	ȳ " " flȳ, mȳ, bȳ
ī " " īdēa', tribu'nal,	ȳ " " pit'ȳ, in'jurȳ, divin'itȳ
ī " " īll, pīn, pīt'y, admīt'	ōō " " fōōl, fōōd, mōōn
ō " " ōld, nōte, ō'ver, propōse'	ōō " " fōōt, wōōl, bōōk
ô " " ôbey', tōbac'co, sor'rōw	ou " " out, thou, devour'
ô " " ôrb, lôrd, ôr'der, abhôr'	oi " " oil, noi'sy, avoid'

Pronounce the following words, observing the diacritical marks:

hâte	älcöhöl	fērn	pröpōsal	mütter	fûrl
lâbor	cälm	ērode	nôt	mütton	tüg
delicâte	bälm	ērr	knôt	mültkly	tüb
âfter	Frânce	ërror	öccur	tümült	tünnel
bâsket	dânce	item	lôrd	rural	tüek
brânc	grâss	unite	ôrder	tune	fool
hâlf	pârent	pīne	ôrgânize	rudiment	book
fâther	ēve	ice	üse	full	room
ârm	ēvēnt	pīn	dûly	pull	took
câsket	sērēne	pīty	resüme	tulle	out
älgebrâ	ënd	pērmīt	rude	pulpit	indemnity
älârm	sënd	nôte	müte	pûrl	indemnify
älbinô	hēr	ôver			

EXERCISE 2

1. Consult your dictionary when necessary and spell out, using the proper diacritical marks, the following words:

glass	agile	rebate	tumble
rafter	role	clarity	hurt
atom	culinary	cloth	hustle
omen	student	clothes	satan
task	open	identity	satanic
basis	often	identify	labor
rout	tease	tumor	laborious
route	clear	tunic	urgent

2. The following are groups of words peculiarly liable to mispronunciation. Study them carefully and look up the less familiar of them in your dictionary, both for pronunciation and for meaning:

a) A large group of words containing the sound of long *u*, must not be pronounced as if this sound was *oo*.

avenue	new	tumor
Tuesday	due	tunic
tune	duty	stupid
student	opportunity	manufacture
endure	institute	constitution
produce	tutor	tube

b) The words spelled with *oo* vary widely in their pronunciation. Look up the correct pronunciation of the following:

root	proof	wool	brook	spook
room	soot	boot	nook	door
bloom	boon	book	shook	floor
roof	tooth	took	tool	poor
hoof	foot	toot	soon	cool
broom	fool	loot	boor	good
coop	blood	cook	spoon	crook
flood	moon	look	spool	droop

c) The following commonly used words have each a silent or unpronounced letter. Write off the list, crossing out the silent letter after the word is written.

almond	column	salmon
answer	fasten	salve
hustle	half	soften
calf	hasten	solder
castle	heaven	sword
chasten	nestle	hymn
christen	often	wrestle

d) The following words are sufficiently alike in sound to be confused in pronunciation. Read them aloud, making

the necessary distinctions in sound. Learn the meaning of any you do not know.

air, are, ere	close, clothes	surplice, surplus
e'er, err	pillar, pillow	bin, been
their, there	feller, fellow	news, noose
your, yore	jest, just, gist	ere, err, ear
do, dew, due	can, kin, ken	hire, higher
poor, pore, pure	bust, burst	acts, ax
sects, sex	formerly, formally	lose, loose
loath, loathe	accept, except	for, fur, far

e) Some foreign-born students, or students from foreign families, have trouble in pronouncing the difficult English *th*'s and *wh*'s. Practice faithfully the following list. Use each of the words in a sentence.

thank	thimble	wheel
that	with	where
thaw	worth	whether
the	tenth	weather
then	seventh	whip
them	sixth	white
thin	thirty	whither
think	thirty-three	whence
thick	what	why

f) The following miscellaneous common words are frequently mispronounced. Look up the correct pronunciation in your dictionary and pronounce them many times aloud correctly. If two pronunciations are allowable, the dictionary gives the preferred one first.

acoustics	autopsy	component
aeroplane	awkward	coupon
aged	aye	deficit
alias	because	detail
alibi	blessed	diphtheria
apron	brought	does
athlete	champion	economic
attorney	column	errand

error	inaugurate	rather
farther	inquiry	rheumatism
faucet	inventory	rhythm
figure	irregular	route
film	juncture	softly
finance	leisure	specialty
further	length	stomach
furrow	magazine	studious
guardian	mischievous	subtle
harrow	municipal	suite
hearth	narrow	theater
height	once	thought
honest	opponent	tomato
hospital	overalls	twice
hospitable	perfume	unanimous
hostile	potato	vaudeville
hundred	predicament	volume
idea	preparation	window
illustrate	puncture	

3. In English words of more than one syllable there is a stress on one syllable called accent—*pro-tec't*, *pro-tec'tion*, *unpro-tec't-ed*, *inau'-gu-rate*, *in-au-gu-ra'tion*. This is indicated in your dictionary as shown in these words, by an acute accent. In a large group of words the meaning of the word changes with the accent. Study the following:

<u>a</u> bstract	ab <u>str</u> act	<u>i</u> nsert	ins <u>e</u> rt
<u>c</u> onflict	con <u>f</u> lict	<u>i</u> nsult	ins <u>u</u> lt
<u>c</u> om <u>p</u> ound	com <u>p</u> ound	<u>o</u> bject	obj <u>e</u> ct
<u>c</u> ont <u>e</u> nt	cont <u>e</u> nt	<u>p</u> ro <u>d</u> uce	pro <u>d</u> uce
<u>c</u> on <u>t</u> rast	con <u>t</u> rast	<u>r</u> ebel	reb <u>e</u> l
<u>c</u> om <u>p</u> act	com <u>p</u> act	<u>r</u> efuse	refus <u>e</u>
<u>c</u> on <u>v</u> ict	con <u>v</u> ict	<u>s</u> ubject	sub <u>j</u> ect
<u>d</u> esert	des <u>e</u> rt	<u>s</u> urvey	surve <u>y</u>
<u>d</u> iscount	dis <u>co</u> unt	<u>s</u> spect	sus <u>p</u> ect

EXERCISE 3

1. Use each of the words in the foregoing list in a sentence of your own.

2. Add to the list ten words whose meaning or function changes with the accent.

6. Telephone English.—It is especially important, in the transaction of business over the telephone, to observe the cautions as to pleasant, courteous, and correct speech; because the total impression must be made by the words and the voice. Telephone etiquette has some quite well-defined rules.

1. Never ask when you call, *Who is this?* Ask, *Is this Orr & Lockett?* *Is this Mr. Bruce's residence?*

2. Speak pleasantly, clearly, and correctly as in conversation.

3. Never be "fresh" or take any liberties you would not take in a face-to-face interview.

4. Never lose your temper.

5. If you call, and for a business consultation, have your business jotted down in notes before you begin to talk.

6. If you are a young employee, or a junior of any kind in a business, don't use the telephone for personal or social affairs. Don't allow your family or friends to call you over the business telephone except in emergencies.

7. An agreement, a promise, or an appointment of importance made by telephone, should be immediately confirmed in writing for the record and memorandum.

B. MAKING A SPEECH

We can not undertake here instruction in a course in public speaking, for that is a quite elaborate course of study and practice in itself, full enough and important enough to stand alone.

Neither is this the place to give a course of lessons in formal debating. The processes that underlie formal debate are difficult and abstract, and can not be mastered, or even remotely grasped, in a few lessons. As a matter of fact, the principles of debating tend to create dire confusion when they are handled in any superficial or hasty way. Luckily it is only in a rather narrow field of business activity that the theories and methods of technical debating are useful; most business transactions proceed by a much simpler and more natural process.

However, while we do not propose to encroach upon the field of public speaking, or of formal debating, we can give the essential practical directions that are needed in the making of a speech; and we can give some practice in the affirmative aspects of argument—the principles of conviction and persuasion.

In our day of business, social, and philanthropic co-operation, everybody has to know how to make a speech—as a matter of fact, every important business transaction is a series of speeches, employing the same tactics as a single speech.

Realize, first of all, that nothing but the habit of saying well what you have to say will equip you for all the contingencies of speech-making. To say this is to utter in a certain sense a paradox. For you may well say, "But it is the making of speeches that gives practice enough to form the habit," and this is partly true. But there are a few exercises by which you can discipline yourself as a preparation for actual speech-making.

1. You are always thinking—that is, ideas and images are always passing through your mind. Force yourself to put them into words and sentences. Don't let impressions and meditations drift in and out of your consciousness as mere fragments or as detached ideas. Think them out in

detail. Connect them with companion thoughts and ideas and force them into words. As you walk about on your errands, as you go to your place of business in the cars, spend consciously every day an hour or more catching and expressing in good sentences the things that come into your mind.

2. As often as possible speak these thoughts aloud. A child talks to himself, to his toys, to his pillow, to his shoes, to his shadow; just as when he plays "house" or "store," he is practicing those powers he will need in real life, so in this talk he is rehearsing those "dialogues of business, love, or strife" that he will later engage in, in all seriousness. You can learn much from this important psychological and educational fact. You will gain real proficiency by rehearsing to yourself speeches you might make to clients or to audiences.

3. Read a brief editorial or a short article in a magazine. Close the book and reproduce it, following the train of reasoning but never memorizing the words; gradually increase the length and difficulty of the things you reproduce.

4. Read aloud a great deal. This exercises and educates your sense of the flow and rhythm of sentences, and creates a habit of complete sentence making.

A speech varies in length and formality from the "few remarks" or the social after-dinner speech to the lecture, the address, the oration. Our study has to do chiefly with the speech a business man needs often to make—a speech designed to give practical information and to produce practical results.

1. The parts of a speech.—Every typical, model speech of this kind has four parts:

- | | |
|-----------------------------|---------------------------|
| 1. The introductory section | 3. The persuading section |
| 2. The convincing section | 4. The closing section |

1. *The introductory section.*—This will vary with the occasion and the subject. In general it is as if you had just been introduced to a person upon whom you desire to make a pleasant impression. You don't want to offer the stalest commonplaces—neither do you want to amaze and startle him. You would like to start your speech, too, with a note of cordial pleasure, that will make the company feel that it is a pleasure to you to contribute what you have to give. In what we may call a business speech, it is not well to be as funny as you can be in your introduction; leave this for a social speech.

Personal disclaimers are in bad taste; if you are really totally "surprised," if you do feel tremblingly modest and humble and ignorant, you should not, in justice to your subject and your audience, be there at all.

Announce in this introductory part your subject and the precise aspect of it that you are going to handle—the limits of treatment that you have set yourself. Make your introduction as brief as possible, and pass as soon as you can to the treatment of your topic.

2. *The conviction.*—In this second section you state your facts, make your points, bring forward your evidence, and introduce your proof. The evidence and the proof need not be the formal, technical matters of formal debate or legal argument; in a speech of the kind we are discussing they may be matters of simple demonstration or objective evidence. This section may be quite long, filling up the whole body of your speech.

In a report, for example, this convincing or explaining material may well constitute the whole speech.

In a lecture—practical or learned—this is practically the only kind of material introduced. If you would not take it too seriously, we might call this the intellectual section of your speech.

It is always well to open your convincing section with a very strong argument. If your speech consists of convincing matter only, reserve also a strong argument to close with.

3. *The persuasion.*—This section contains the urgency to action. Assuming that you have made the points clear in your previous section, that you have given ample proof and adequate evidence, that you have made plain the purpose or function of the device or plan you are discussing, you now drive it home. You ask your audience in effect, "What are you going to do about it?" Here you show how important action or decision is—how easy, how profitable, how cheap, how desirable in every way—and on the other hand how unprofitable, how costly, how disastrous, or how fatal, would be the failure to act. In many kinds of speeches this section constitutes the body of the speech—in political campaign speeches, in hortatory sermons, for example. When you are speaking to a motion that someone has made, it is generally persuading matter that you use; you are, as a rule, supporting the other person's appeal, he having presumably created the conviction. If your whole speech is persuasive, you should generally begin and end with a strong appeal. If you present also the convincing matter, it is well to arrange your persuasion in a climax leading up to your strongest appeal. You may call this part of your speech the emotional section—still bearing in mind that these designations are only suggestions, not fixed technical terms.

4. *The closing section.*—This may vary infinitely, being adapted to your material, your occasion, and your audience. If you are making a convincing speech only, close with one of your most effective points so as to leave a strong impression; you may need no other closing words.

In making a persuasive speech, it is often best to lead up to the strongest appeal you have and leave it there. Sometimes it is very effective to sum up both the argument and the persuasion so as to leave both fresh in the minds of your hearers.

When circumstances call for it, thanks for the privilege of speaking and for the attention you have received make a graceful close. In any event, make your closing section brief. Do not announce it by *finally, in the last place*, or any such phrase. If you have developed your thought properly, your hearers will see that you are coming to the end. Be severe on any tendency you discover in yourself to linger on and on, trying to find the right last word. Should you feel that you have not found the most graceful and fitting conclusion, then—quit.

Experience and persistence will enable you to master this difficulty. Don't allow yourself to think that a speech consisting of these four parts is a mold into which you must run your thoughts. It is simply a convenient classification of the material usually found in such a speech as we are discussing, and forms a convenient working basis in the preparation of a speech.

2. The preparation of a speech.—1. Know your topic from A to Izzard. If you are presenting something you want to sell, know its history; its function; the things for which you want to substitute it; its points of difference from others in its class; its superiorities; and above all, its inferiorities, if it has them. Not only must you know it, you must believe in it. Don't sell or advocate anything you don't believe in. Keep studying it. If you are selling a copper-bottomed wash-boiler, ask yourself, "Why copper?" and find out. If you are advocating a public playground, know the neighborhood completely; know other play-

grounds; learn the details of equipment and management. Keep studying your product or your problem. You will find great vistas opening out of it into many other fields of thought.

2. Think about your topic, turn it over in your mind, and see it from many points of view. Jot down promptly, and at random, any thoughts that come to you, trying to phrase them well from the beginning.

3. Begin to analyze your topic into its items, or stages of thought, and arrange your random thoughts under these.

4. To this end, consider the occasion, the audience, and the time allowed you—all the circumstances under which the speech is to be given. Adjust the size of your topic to these conditions. For example:

If you were going to address a commencement audience and speak for an hour and a quarter, you might take the topic "Business Education."

If you were going to speak to a convention of commercial teachers, you might narrow the topic to "Business English."

If you were speaking to a club of young business people, you might be content with "How to Write a Business Letter," or more narrowly still, "How to Reply to a Complaint."

Your procedure will vary with all these conditions; should you have a whole hour and a limited topic, you can go in for an exhaustive treatment; if you have only a few minutes on a crowded program, you will try to find the most telling points in your topic and handle them as quickly as possible.

5. This is saying that your speech must be *relevant*; nowhere else is relevancy so effective as in the short speech. We need some illustrations of this principle.

Suppose you are making a speech on the opening of a public playground in your town or city neighborhood.

The point is not recreation in general—you would not, therefore, go into the hygienic and educational value of play. The point is not games and sport—you would not go in for an exposition of the physical and social profit of group-play. You would shape your material to suit your topic—the desirability of a public playground *in your neighborhood*.

Again, suppose you are speaking on “The need of keeping open in the evening the reading-room of our public library.” You would not open up the history of libraries, nor even of public libraries; you would not discuss reading, its educational bearing, its dangers, the choice of books; you would not discuss the general or particular advantages of public reading-rooms; the focus of your topic is *open evenings*, and to this focus you shape your material.

Again, suppose you are to speak on the topic, “The prohibition of Chinese immigration by law.” You would not waste time on *immigration* in general; on the *Chinese*, except incidentally; or on the *prohibition of immigration*; the focus of your speech probably would be, *Shall we prohibit by law or by treaty?* and to this you would devote yourself, giving perhaps an introductory glance at the other aspects.

6. Thus will circumstances determine the scope and nature of your speech—whether it is to be convincing, or persuasive, or both. Having decided this, and having found the point for emphasis, divide your material just as you divide it for the paragraphs of a written composition, according to the items, the steps, the stages of your thought.

Set down the topics of these paragraphs in their natural, their logical, or their effective order, and make them the basis of your further thinking. Go over them many times, amplifying them and analyzing them, until you feel

you have mastered them. Do not memorize these or any part of your speech. If you must have notes in hand when you speak, have nothing but these paragraph topics to serve as reminders. But it is better to learn to speak without notes. Rethink on your feet the things you have thought out beforehand.

EXERCISE 4

1. Write a quiz of twenty questions on making a speech. They must be questions that you can answer either from memory or from consulting the foregoing text. None of them should be answerable by a mere *yes* or *no*.

GENERAL EXERCISES IN BUSINESS COMPOSITION

1. You want to organize a Clean Streets Club. Make a ten-minute speech that will show the need for the club and will persuade your audience to join.

2. You are to make a twenty-minute speech on "The desirability of a public playground in our neighborhood." Let it have the four parts of a typical speech.

Make notes for this speech.

3. You are given five minutes on the program of your neighborhood improvement-club to speak on "Keeping open the public reading-room in the evening." Make out the paragraph topics for this speech.

4. You are to speak to the Improvement Club for an hour on certain improvements needed in your neighborhood:

- a) A public recreation hall.
- b) A public playground.
- c) Systematic care of vacant lots.

Outline your speech. Make the persuasion and appeal strong.

5. "Should school buildings be open on Saturday and in the evening as social centers?" Prepare a twenty-minute speech on whichever view you take of this question. Do not advocate a view you do not hold merely for the sake of practice.

6. Make a ten-minute talk on each of the following topics:

- 1. The effect of the moving-picture shows on the support of the regular theaters.
- 2. The influence of the moving-picture shows on the regular stage.

3. The influence of the moving-picture plays on the drama.
4. The educational possibilities of moving pictures.
5. The need of censorship of the moving-picture films.
6. The dangers to morals and to taste of the moving-picture shows.

7. Combine all the foregoing topics into one speech on "Moving-Picture Shows," with an introduction and conclusion.

8. You are sales-manager of a company making a type-writer with an adding machine attached. You are given fifteen minutes to present your machine before a company of bookkeepers.

Outline your speech.

9. You have twenty minutes on the program of a farmers' convention, to present the merits of a gasoline pump you are selling. Outline your speech, making the conviction strong.

Give the whole speech.

10. You have twenty minutes before the wives of the farmers to talk about a fireless cooker you are selling. Outline your speech, making the persuasion strong.

Give the whole speech.

11. You manage the advertising of a local grocery. You have twenty minutes to speak before the local club of advertising managers on "How I Advertised 'Curly Crisps'" (a cereal breakfast food.) You have used at least three methods of advertising.

Outline the speech.

12. You are publicity manager of a wholesale firm of jewelers and silversmiths. You have thirty minutes at a session of the Associated Advertising Clubs of America to speak on "Creating an Atmosphere in a Mail-Order Catalogue."

Outline your speech, giving rather close detail.

13. You are traffic manager of a railroad; you make an

hour's speech to the graduating class of a Business College on "The opportunity for young business men as traffic experts."

Make the introduction especially strong.

14. Prepare a detailed outline of a speech of thirty minutes on "What my course in Business English did for me."

There is no call for persuasion.

15. Prepare a twenty-minute speech on "The business value of a knowledge of the Spanish language."

Make a strong introduction.

16. You are a teacher of French, Italian, and Spanish. Outline a speech from that point of view on the topic assigned in 15, making the persuasion strong.

17. Outline a thirty-minute speech on "How our consular service may promote American business."

18. Outline a thirty-minute speech on "The work of the Bureau of Domestic and Foreign Commerce."

Other topics may be added or substituted according to the needs and experience of the class. It would be well to have each member of the class suggest one or more topics on which he would like to speak. The following topics are suggested:

1. What occupation do you wish to follow? What are the reasons of your choice?

2. How should the smoke problem of a city be handled?

3. What is a monopoly?

4. What is a trust?

5. How a business girl should dress.

6. "Watching the clock."

7. The minimum wage.

8. A course in Business English.

9. Opportunities for women in accountancy.

10. Running a pop-corn cart at a summer resort.

11. The farm and the telephone.

12. The farm and the automobile.

13. Why advertising space in farm papers costs more for January-March than for June-August.
14. Inventing trade-marks.
15. "Mining the scrap-heap."
16. Marketing is years behind production.
17. Retail delivery and the high cost of living.
18. Co-operative delivery among retailers.
19. Marketing by telephone and the high cost of living.

CHAPTER X

SPELLING

Spelling and punctuation belong to written English, as pronunciation and enunciation to spoken English. The spelling of English words is difficult and confusing.

1. It is not phonetic—that is, there is no uniform sound attached to a letter or a combination of letters; your ear for sound, no matter how good, is not always a safe guide.

2. The same sound may be represented by several different letters and combinations of letters, as, for example: *-tion, -cion, -sion*; the first sound of the words, *sister, city, science*; or the final sound in *doze, lose*.

As a matter of fact, English spelling must be mastered by sheer application, and kept by sheer dint of memory. There are certain well-known and practically successful processes that help to fix the word in the memory and set up, as it were, correct habits with reference to that word. The following are some of them:

1. Read the letters over many times, silently.
2. Write it off on a typewriter, so as to see it in its printed form many times. This process deepens your visual image of it.
3. Write it off many times with your pen, so as to get a motion image of its spelling.
4. Spell it aloud many times, so as to get an auditory image of it.
5. Classify it among words spelled in the same way.
6. If it is a word you have frequent use for, put it down

in a list of such words, which you review from time to time, and in the spelling of which you give yourself frequent tests.

There are a few customs that English spelling observes; we can not, strictly speaking, call them rules. But they are uniform enough to enable us to group together certain classes of words and so help out our memory. Such groups of words—containing those in which mistakes in spelling are most likely to occur—are given below. But when we have made all possible classifications there remains a vast store of frequently used words whose peculiarities of spelling are unclassifiable.

The examples given under each rule or statement of practice should be mastered and the rule or statement noted for future reference.

1. The spelling of derivatives.—1. Study the following:

mat, matted, matting
run, running, runner
sad, sadder, saddest
compel, compelled, compelling
prefer, preferred, preferring
grin, grinned, grinning
thin, thinner, thinnest
propel, propeller, propelling

These words exemplify the following rule: A word (1) of one syllable, or a word (2) accented on the last syllable when (3) it ends in a single consonant, (4) before which stands a single vowel, doubles the final consonant (5) when it takes a termination beginning with a vowel.

2. Notice these:

will, willing, willed
dull, dullness
full, fullness, fuller
help, helper, helpful
talk, talker, talking

Words that end in a double consonant or any two consonants usually keep the two consonants no matter what termination they take.

3. Notice these:

wonder, wondering, wondered
answer, answering, answered
offer, offered, offering
alter, altered, altering

Words accented on any syllable but the last do not double the final consonant.

4. Notice these:

gain, gainer, gaining
lean, leaner, leanest
cheap, cheaper, cheapest

Words that have two vowels before a single final consonant do not double the final consonant.

5. Notice these:

trim, trimly
flat, flatly, flatness
fat, fatness
sad, sadness, sadly
mad, madness, madly

When the words described in 1 above take a termination that does not begin with a vowel, they do not double the single final consonant.

6. Notice these:

pale, paleness, paling
hate, hateful, hating
excite, excitement, exciting
move, movement, moving
sale, salable
force, forcible, forceful

Words ending in a silent *e* keep the *e* when they take a termination beginning with a consonant; they drop the *e* when the termination begins with a vowel (except in cer-

tain words noted below where there is a reason for keeping the *e*).

7. Notice these:

notice, noticeable
change, changeable
charge, chargeable
peace, peaceable
advantage, advantageous

In these words and a few others the *e* is retained to secure the right pronunciation of *c* and *g*.

Other exceptions to rule 6 are: *wholly, nursling, wisdom, abridgment, lodgment, judgment*, and their compounds.

8. Notice these:

die, dying
tie, tying
lie, lying

Words ending in *ie* change the *i* into *y* before *-ing* to prevent a confusing assemblage of vowels.

9. Notice these:

mercy, merciful
duty, dutiful, dutiable
tidy, tidiest, tidiness, tidily
dry, dryness
shy, shyness

Words of more than one syllable ending in *y* with a consonant before it change the *y* into *i* before all terminations except those that begin with *i*.

But before *-ship* and *-like* the *y* is kept: *ladylike, secretaryship*.

Words of one syllable ending in *y* generally retain the *y* before all terminations. *Daily* is an exception. You will sometimes see *slily* and *drily*.

EXERCISE 1

In this exercise write out each word in full and be able to give the reason for your spelling.

1. Add the termination *-ing* to each of the following words:

chat	permit	infer	intervene	answer
cheat	interfere	creep	reveal	profit
rot	retain	wonder	repeal	die
root	benefit	lap	pursue	try
prefer	revel	leap	erase	study
refer	quarrel	train	control	carry
occur	neglect	trim	travel	manage

2. Add the termination *-ed* to each of the following words:

suit	conceal	select	treat	render
fit	arrange	receipt	expel	limit
sop	acquit	answer	contain	die
soap	marvel	step	incur	try
escape	exhibit	steep	repel	study
acquire	shovel	trot	shelter	carry

3. Add the termination *-able* to the following words:

charge	realize	marriage
change	blame	mortgage
manage	notice	distinguish
sale	desire	imagine
receive	exchange	damage
cure	avail	dispense
admire	service	use

4. Add the termination *-ly* or *-ness* or both, when possible, to each of the following words:

busy	shy	definite
dry	gay	nice
truthful	illegal	wise
day	accurate	mere

near	scholar	unlawful
identical	loyal	low
false	lucky	true
agreeable	lusty	

5. Add the termination *-er* or *-est* or both to each of the following words:

fat	tall	fine
sad	near	wet
tidy	pretty	mad
lucky	gay	witty
dear	lovely	silly

2. The spelling of plurals.—This has been treated under correct grammatical inflection (Chapter I, 1, 2) with copious examples. It may be reviewed here if deemed advisable.

3. Groups of words whose spelling is frequently confused.—1. The first of these is the “ei-ie” group—words that have the sound of long *e* sometimes represented by *ei*, sometimes by *ie*. There are two “rules of thumb” that will help your memory:

a) Write *e* or *i*, first, according to the place in the alphabet of the letter that immediately precedes it—if this letter stands nearer *e* use *e*; if nearer *i*, use *i*. There are some exceptions to this—*field*, *fief*.

b) What amounts to the same thing in practice, is contained in this bit of rhyme:

“When the letter *e* you spy
Put the *e* before the *i*.”¹

ceil	conceive	brief	field
deceive	conceit	chief	piece
perceive	receipt	grief	wield
receive	believe	thief	yield

Exceptions—*leisure*, *weird*, *seize*.

¹ Quoted here from Buhlig’s “Business English.”

2. Confusion arises in the use of the termination *-ise*, or *-ize*, in which long *i* is followed by the sound of *z*. The tendency is to spell this termination uniformly *-ize*.

But usage has confirmed the *-ise* in the following words:

advertise	revise	excise
advise	compromise	exercise
apprise	demise	exorcise
arise	despise	franchise
chastise	devise	improvise
circumcise	disfranchise	incise
comprise	disguise	surprise
merchandise	enfranchise	surmise
premise	enterprise	supervise

3. Study the following lists:

capable	untenable	edible
curable	respectable	intelligible
durable	unbelievable	divisible
dutiable	punishable	responsible
salable	arable	eligible
laughable	lovable	collapsible
noticeable	admirable	gullible
immovable	unendurable	comprehensible
chargeable	possible	adducible
changeable	horrible	intangible
amiable	reducible	perceptible
inflammable	visible	permissible
blamable	audible	sensible
usable	inexhaustible	digestible
variable	indestructible	infallible
probable	susceptible	

There is a shadow of a rule to be deduced from these, yet so shadowy that one hesitates to state it. It is this: *-able* is most often used when the derivative is formed from an English word which can be seen in the derivative as a complete word—as *blame* in *blameable*, *laugh* in *laughable*, *love* in *lovable*, *deny* in *undeniable*; *-ible* is the termination of words taken from Latin or French, and the root can not

stand alone as in English words—*visible, audible, edible*, etc.

Exceptions in the given *-able* list are:

amiable	capable	probable	arable
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Exceptions in the given *-ible* list are:

reducible	gullible	sensible
inexhaustible	adducible	digestible
collapsible		

The number of these exceptions in lists so small will warn you that the tentative rule given will serve only as a clue, not as a guide.

4. Distinguish between *-tion* and *-sion*; *-sion* is the spelling of this termination in derivatives taken from verbs ending in *-nd, -de, -ge, -re, -se, -ss, -mit, -vert*.

apprehend, apprehension	recede, recession
provide, provision	proceed, procession
submerge, submersion	possess, possession
immerse, immersion	admit, admission
cohere, cohesion	permit, permission
adhere, adhesion	invert, inversion
confess, confession	revert, reversion

Exceptions are:

attend, attention; intend, intention; contend, contention

In all other cases the termination is spelled *-tion*.

construction	vacation	institution
information	cultivation	education

Apparent exceptions are *coercion* and *suspicion*; but as a matter of fact the termination of these two words has no connection with the *-tion* and *-sion* ending.

EXERCISE 2

Add twenty new words to each of the following groups, spelling them out: The *-able* group, the *-ible* group, the *-ize* group, the *-tion* group, and the *-sion* group.

4. Homonyms not spelled alike.—The spelling of that large group of homonyms spelled differently is likely to give trouble. A list of such homonyms is appended, made up of those words that are most likely to occur in ordinary writing.

It is probable that it would not be well to give this list to young students. It might suggest difficulties that they have never encountered. And if they learned these words as they occurred in the natural course of their reading or spelling, they might never feel any uncertainty as to their spelling. This every teacher may judge for himself from his knowledge of the class.

But every adult student has probably encountered the difficulty and will be glad to meet his enemies in battle-rank. Look up the meaning of these words. Use each of them in a simple sentence. Write off several times the sentences containing the words that have confused you, to fix the correct spelling in your mind. If there are any of these words you have never used, omit them from your exercise.

aloud	fair	leased	right
allowed	fare	least	rite
ascent	cereal	miner	wrote
assent	serial	minor	rote
bad	cession	ore	aisle
bade	session	oar	isle
bear	cede	principal	kill
bear	seed	principle	kiln
bare	cite	scene	sail
by	site	seen	sale
buy	sight	been	ceiling
current	foul	bean	sealing
currant	fowl	stare	rain
draft	gate	stair	rein
draught	gait	wood	reign
canvas	great	would	ought
canvass	grate	write	aught

herd	rest	serge	sane
heard	wrest	surge	seine
key	rap	steal	lone
quay	wrap	steel	loan
peer	not	wave	threw
pier	knot	waive	through
pore	root	due	to
pour	route	dew	too
profit	ring	waist	two
prophet	wring	waste	air
mane	pale	pane	heir
main	pail	pain	ere
pride	need	veil	patience
pried	knead	vale	patients

5. Words containing silent letters.—These are confusing to young students. When you know the history of these words, you generally see the reason for the survival of this letter in writing after it has disappeared in speaking, and the spelling of such words becomes easy. In the meantime, they simply have to be mastered by will and patience. The following are some of the commoner words that have silent letters:

know	knead	dumb	gnash
knowledge	knell	bomb	science
knack	knife	thumb	honor
knot	knock	comb	honest
knuckle	knob	lamb	ghost
knave	numb	gnaw	ghastly

6. Spelling your working vocabulary.—Very soon after you enter a business you will accumulate its vocabulary; you will find that there will not be more than five hundred words that you use with any frequency. In some occupations the number will be even smaller. These you must set yourself to master. Group them upon any principle that seems to you reasonable and easy, and master the spelling of them once and for all. You may group them:

1. Simply by the letters of the alphabet, making them scientifically alphabetical and mastering them in order.

2. By their terminations—learn all the *-age* words, all the *-al* words, etc.

3. By the departments in which they are used—all the credit words, all the banking words, all the bookkeeping words, etc., etc.

The process of mastering them will be the process of study already described more than once, combined with their constant practical use.

Below is a list of two hundred and fifty words, every one of which may be needed by anybody attending to the practical affairs of life. Master these, both for the sake of knowing them, and for the practice. Divide them into groups according to any principle that you care to work out; or simply master them in alphabetical order. Before you leave them, know their meanings and be able to use them in sentences. Luckily, many of them you will know already.

When two spellings are allowable your dictionary gives the preferred first.

abbreviate	anxiety	avoirdupois	cancel
accession	apparent	ballot	capacity
accommodate	appellate	balance	capital
according	application	bankruptcy	capitol
accrete	appreciate	bargain	carriage
across	arrange	beneficiary	cashier
advantageous	arrival	benefit	casualty
afford	arrive	bicycle	censor
afraid	article	build	censure
almost	ascent	bureau	character
always	assent	business	chattel
already	assess	busy	chronic
all right	assets	calendar	cipher
although	assignee	calender	collateral
analysis	assignment	campaign	commend

commercial	equivalent	laboratory	optional
commodity	error	landlord	oscillate
comparable	erroneous	lease	ostensible
competitor	exaggerate	ledger	overhaul
comptroller	excellent	legitimate	overalls
concede	exchequer	lessee	parallel
conciliate	exhaust	lessor	parcel
conscious	facility	levy	particle
consummate	fascinate	levied	passable
counterfeit	financial	libel	pecuniary
countersign	financier	lien	peremptory
damage	foreign	lieutenant	perennial
debt	forfeit	lightning	permanent
debtor	fraudulent	liquidate	physical
defense	fulfil	liquor	plumber
deficient	gazette	maintenance	pneumatic
deficit	gazetteer	management	precede
definite	generally	manufactory	prejudice
delegate	gratis	marriageable	preliminary
demur	group	medicinal	premises
demurrage	handkerchief	mileage	premium
depreciate	harass	millinery	privilege
disappear	height	minute	proceed
disappoint	hosiery	miscellaneous	procedure
discipline	hundredth	monetary	professor
dissolve	illegal	mortgage	propeller
divisible	illegible	mortgagee	proper
duplicate	imagine	mortgagor	purchase
economy	immediate	naturally	purpose
efficient	imminent	necessary	pursue
effectual	infallible	necessity	pursuit
eligible	instal	negotiate	really
emanate	invalid	negotiable	realty
embezzle	intercede	nuisance	rebate
endeavor	inveigle	obstacle	rebut
engineer	island	occurrence	rebuttal
enough	janitor	offence	recede
envelop	journal	offensive	recommend
envelope	judicial	opportunity	recruit
epidemic	label	option	remittance

remuneration	speech	tariff	vegetable
requisite	speak	technical	vehicle
rescind	stationary	technique	verbatim
residue	stationery	tenancy	vicinity
respectable	statistician	tenant	virtually
responsible	stencil	territory	volatile
restaurant	strategic	testimony	voucher
salary	substantial	tonnage	waiver
schedule	succeed	traffic	waver
scheme	sugar	trafficking	way-bill
sentence	supersede	transferable	weather
separate	superior	transient	weigh
shoulder	supervisor	ultimate	weight
shrinkage	supplement	unanimous	welfare
solicit	surety	until	whether
specialize	syllable	utilities	wholly
specialty	tacit	vacancy	yield
specification	tactics	valid	zero
specimen	tangible	valuable	zeros

7. Spelling out numerals.—1. Spell out approximate numbers; do not write them in numerals.

1. We printed about *ten thousand* catalogues.
2. He employs an office force of *nine or ten* men.
3. The attendance was estimated at *four hundred*.

2. Spell out the time of day when you mention it in your text.

1. Mr. Bruce made an appointment for *four o'clock*.
2. We were invited for *seven o'clock*.

But in a list of hours, as on a time-table or a schedule of any kind, use numerals: *9:30 a. m., 2:15 p. m.*

3. Spell out ages:

1. A man of *forty*.
2. He is almost *eighty* years old.
3. Children between the ages of *seven* and *twelve* are charged half fare.

8. Abbreviations and contractions.—A contraction is a shortened form of a word used to save time or space, and is made by omitting a letter or letters. An apostrophe is used to indicate the omission. Such are:

Ass'n, association; pub'n, publication; rec'd, received.

These contractions are not followed by a period. There is no accepted list of contractions; they are devised according to need.

An abbreviation is an authorized and invariable shortening of a much-used term; it is followed by a period.

A caution as to the use of contractions and abbreviations is necessary. Do not use them in the body of your writing, or when you use the word they stand for in an untechnical sense. Such shortened forms give a ludicrous if not grotesque effect when they are out of place; as, for example:

1. While we were having tea this P. M. the Col. came in saying he had been sent to inspect the P. O.

2. It is a fact that Pres. Wilson appointed Prof. Reinsch of Wis. m'n's't'r to China.

1. The spelling out of titles.—Spell out, when they occur in the text, all ecclesiastical, civil, professional, and military titles (except Mr., Mrs., and Dr.).

Admiral Dewey, General Funston, Colonel Clayton, Professor Palmer, Bishop Anderson, Reverend John H. Vincent, Honorable William Jennings Bryan.

For the usage with regard to these titles when used in the address of a letter see Chapter XII, A, 2, 3, and 8.

2. Spell out Christian names.

George, Charles, John, William, not Geo., Chas., Jno., Wm.

3. Spell out the names of the months, except in lists of dates. Whenever the name of a month appears in your text, spell it in full.

1. I worked from January 1 to September 14.

2. I was engaged March 24.

4. Spell out *Railroad, Fort, Mount, Port, Point, Avenue, Street*, etc., whenever they occur in your text.

1. I came from Minneapolis on the Northwestern Railroad (not R. R.).

2. He is stationed at present at Fort Sheridan (not Ft. Sheridan).

3. One of the most brilliant achievements of the war took place at Port Arthur.

4. My family is spending the summer at Mount Desert.

5. Abbreviate names of states, territories, and possessions of the United States following the names of towns, as follows:

Alabama, Ala.

Alaska.

Arizona, Ariz.

Arkansas, Ark.

California, Cal.

Colorado, Colo.

Connecticut, Conn.

District of Columbia, D. C.

Delaware, Del.

Florida, Fla.

Georgia, Ga.

Idaho.

Illinois, Ill.

Indiana, Ind.

Iowa.

Kansas, Kan.

Kentucky, Ky.

Louisiana, La.

Maine.

Massachusetts, Mass.

Maryland, Md.

Michigan, Mich.

Minnesota, Minn.

Mississippi, Miss.

Missouri, Mo.

Montana, Mont.

North Carolina, N. C.

North Dakota, N. D.

Nebraska, Neb.

Nevada, Nev.

New Hampshire, N. H.

New Jersey, N. J.

New Mexico, N. M.

New York, N. Y.

Ohio.

Oklahoma, Okla.

Oregon, Ore.

Pennsylvania, Pa.

Philippine Islands, P. I.

Porto Rico, P. R.

Rhode Island, R. I.

South Carolina, S. C.

South Dakota, S. D.

Tennessee, Tenn.

Texas, Tex.

Territory of Hawaii, T. H.

Utah.

Virginia, Va.
 Vermont, Vt.
 Washington, Wash.

Wisconsin, Wis.
 West Virginia, W. Va.
 Wyoming, Wyo.

6. Established abbreviations.—You will find in your dictionary a complete list of accepted abbreviations. For convenience of reference those most commonly needed are given here.

@ at	e. g. for example
acct. account	et al. and others
agt. agent	etc. and so forth
A. M. forenoon or	F. Fahrenheit
a. m. forenoon	fol. folio
amt. amount	ft. foot, feet
ans. answer	f. o. b. freight on board
app. appendix	gal. gallon, gallons
asst. assistant	h. p. horse-power
atty. attorney	hr. hour
av. average	imp. imported
avoir. avoirdupois	in. inches
bal. balance	jr. junior
bbl. barrel	kg. kilogram
B/E. bill of exchange	lb. pound
B/L. bill of lading	m. meter
B/S. bill of sale	memo. memorandum
bot. bought	min. minute
B. P. bills payable	m. m. millimeter
B. R. bills receivable	mo. month
Bro. brother	mos. months
Bros. brothers	MS. manuscript
cm. centimeter	MSS. manuscripts
Co. company	N. B. take notice
C. O. D. cash on delivery	No. number
c. p. candle-power	O. K. all right
cu. cubic	oz. ounce
do. ditto	% per cent
dr. debtor	pd. paid
doz. dozen	P. M. afternoon or
e. e. errors excepted	

p. m. afternoon	s. s. steamship
pp. pages	Supt. superintendent
pr. pair	via by way of
pk. peck	viz. namely
qy. query	vol. volume
sec. second	W. B. way-bill
Sec. secretary	wt. weight
sr. senior	yd. yard
str. steamer	yr. year

9. The spelling of compound words.—A compound word is made either by joining two words to make one, or by connecting two words with a hyphen. The tendency is to do away with the hyphen in all cases where the two words may be said to convey one idea or where one of the elements is much more important.

1. Study this tendency in the following words, noticing the meaning of those that have the hyphen and those that have not:

schoolroom	newsboy	trade-mark
workshop	overcharge	pilot-boat
headquarters	forehead	order-book
blacksmith	gaslight	penholder
handkerchief	lamplight	railroad
lockout	hardware	staircase
newcomer	gunpowder	repair-shop
outburst	landowner	part-owner
bookkeeper	network	proof-reader
taxpayer	newspaper	shirt-waist
birthday	overpay	quit-claim
bondholder	overwork	revenue-officer
bookbinder	silverware	party-wall
hothouse	typewriter	
makeshift	woodwork	

2. Write as one each of the following combinations:

anybody	something	everything	nobody
anyhow	sometimes	everybody	nothing
anything	somewhere	everywhere	nowhere

And most combinations of *man* and *woman*, such as—

brakeman	salesman	seaman	needlewoman
flagman	seedsman	forewoman	clubwoman
iceman	postman	washerwoman	

3. There is a tendency to omit the hyphen in *tonight*, *today*, *tomorrow*, though conservative writers still retain it.

4. The large group of compound words formed by the union of a verb ending in *-ing* with a noun, are spelled with the hyphen:

dining-room	sleeping-car	working-man	measuring-tape
boarding-house	printing-office	mowing-machine	etching-needle

5. Compounds of *fellow*, *father*, *mother*, *brother*, *sister*, *parent*, and *foster*, are spelled with the hyphen.

fellow-man foster-child fellow-being parent-hive mother-tongue

6. Compounds with *non-* ordinarily have the hyphen, as *non-union*, *non-interference*, *non-partisan*. But certain words formed in this way are so familiar and of so long standing that they present but one idea, and are spelled without the hyphen; as, *nonsense*, *nondescript*, *nonessential*, *nonentity*, *nonplus*.

7. *Vice-*, *ex-*, *-elect*, *general*, *lieutenant* used as parts of titles are connected by a hyphen with the other term of the title, as, *Vice-President Marshall*, *ex-President Taft*, *Governor-General Harrison*, *Major-General Funston*.

8. The usage concerning numerals in compounds is this:

a) Fractions take the hyphen, but when the meaning is simple and general the hyphen is omitted.

1. He reduced my estimate by *one half*.

2. He offered me *two thirds* of my price.

b) When they are used before nouns as adjectives they have the hyphen:

one-half interest, a three-fourths share, a two-thirds length.

c) *Half, quarter*, etc., compounded with nouns take the hyphen :—

a half-term, a half-mile, a quarter-section.

d) Such expressions as the following are also spelled with the hyphen :

a ten-mile stretch, a three-foot rule, a five-yard dash, a three-inch ribbon, a twenty-mule team, a six-cylinder car, a forty-horse-power engine.

e) Spell with a hyphen the compound numerals such as,

twenty-one, twenty-two, thirty-one, thirty-two.

To sum up—whenever the two words of a compound have been used together so long as to have lost their separate meaning, or have come to stand as one entity ; or whenever one of the elements predominates strongly, write the two as one word. Newly made compounds and those in which the elements seem of equal importance should be spelled with the hyphen.

EXERCISE 3

Write off this list of words, supplying hyphens or writing as one word, according to the relation of the two ideas.

air brake	bench warrant	cash book	fishing ground
audit office	bill head	card index	night fall
baggage car	bird cage	catch word	night bell
balance sheet	birth day	fellow student	sun set
ballot box	black smith	clerk ship	sun worship
bath room	blank book	copper plate	fool proof
bed ridden	blood shed	copy right	water proof
bed room	bond holder	drafts man	(a coat)
bed side	boxing match	fellow citizen	water proof
beef steak	boy hood	eye brow	(to make impervious)

10. **The use of capitals.**—The study made here does not try to give an exhaustive treatment of the use of capitals.

But even the indispensable instances run up to quite a large number. Go over them all carefully and do the exercises. But regard this section as valuable for reference when your need arises.

Use capitals for—

1. The words *I* and *O*.
2. The first word of a sentence.
3. The first word of every line of poetry.
4. Proper names and the adjectives formed from them;

as—

North America, American	France, French
England, English	Paris, Parisian

Many words formerly proper names or derived from proper names, have passed into general terms and no longer need capitals; as—

utopian	platonie	quixotic
listerine	ohm	ampere
morocco	macadamize	pasteurize

5. The names of the Supreme Being or Power and the members of the Christian Trinity; as,

The Almighty, the First Cause, the Absolute, etc.

6. The names of the Bible and other sacred books; but not in those adjectives derived from them; as,

Holy Scriptures, Holy Writ, Word of God, Koran, Veda, Talmud; biblical, scriptural, talmudic, vedantic, etc.

7. Titles of respect—ecclesiastic, civil, and military, when they precede the name; titles without the name when used in direct address; titles without the name when used of present incumbents; abbreviations of academic titles following the name; as,

King George, ex-President Taft, President Wilson, Secretary of State Bryan, Your Excellency, Your Honor, the President, the Mayor; David Starr Jordan, Ph.D., LL.D.; Bartholomew Stone, D.D.

8. Names of political parties, religious denominations, clubs, brotherhoods, etc.

Republican, Conservative, Liberal; High Church, Catholic, Presbyterian; Union League Club, Associated Charities, Order of St. Francis.

9. Names of important events, documents, treaties, conventions, expositions; as,

The French Revolution, the Reformation, the Declaration of Independence, the Panama Tolls Bill, the Peace Conference, the World's Pure Food Exposition.

10. The names of the days of the week, holidays, feast days; of the months, but not of the seasons; as,

Saturday, Wednesday, the Fourth of July, Easter, Whitsunday; January, summer, autumn, spring, winter.

11. The names of the political divisions of the country, of geographical and physical features when they are a part of the proper name, but not otherwise; as,

Cook County, Northwest Territory, Straits of Magellan, Red River, Atlantic Ocean, Baffin Bay, Yellowstone Park, Yosemite Falls.

12. The names of streets, parks, squares, etc.

Fifth Avenue, Central Park, Boston Common, Trafalgar Square, Madison Square Garden, Ashland Block, Lyric Theater.

13. *East, West, North, South*, when they designate sections of the country, but not when they merely name the cardinal points.

14. The important words—nouns, pronouns, verbs, adjectives, adverbs, first and last words—in the titles of books, plays, poems, and other treatises. When the author uses the initial article—*a, an, the*—as a part of the title, this should always be capitalized.

Manly and Powell's "A Manual for Writers"; Macaulay's *History of England*; Tennyson's "Idylls of the King"; Shaw's "How She Lied to Her Husband"; Browning's "The Ring and the Book."

15. The chief words in an order, bill, or invoice; as,
Please send me the following:

- 10 bu. Potatoes
- 25 lbs. Flour
- 10 boxes Sunshine Wafers

16. The first word of a formally cited speech or quotation:

1. Mr. Yeats said, "All young poets should keep simple."
2. Shakespeare's Jacques says, "All the world's a stage."

But if the quotation is run informally into the text do not use the capital—

The old adage that "haste makes waste" is again proven true.

17. The first word after a colon when introducing a complete passage; as,

I should advise you to this effect: Put the matter into the hands of a local attorney, etc., etc.

18. The names of governmental departments, legislative, administrative, and judicial bodies, when specifically applied; as,

Congress, House of Representatives, the Senate, House of Commons; Board of Aldermen, Department of Public Roads, War Department, Supreme Court.

EXERCISE 4

Supply the capitals needed in the following passages:

1. our salesman, mr. bruce, will be in brockton monday and tuesday, september 14-15. he will have with him a complete line of novelties from paris, vienna, and berlin.

2. "neither a borrower nor a lender be, for loan oft loses both itself and friend."—*shakespeare*.

3. last year i had no vacation but the legal holidays. labor day and thanksgiving i spent at home in newton center. between christmas and new year's i went south. on washington's birthday i dined at the athletic club. on decoration day i went with col. clayton to

the bound brook golf club. on the fourth of july i went for a sail in dr. hudson's little "batwing."

4. he will leave in october for the east, and will continue his studies in harvard university in the school of business and commerce. he has the degree of b. a. from columbia university where he specialized in psychology.

5. last december immediately before christmas mr. morton was in washington d. c. he stayed at the arlington where he met many senators and members, among them honorable william gordon holt member of congress from the ninth district, who said to mr. morton: the president would veto the panama canal tolls bill even if it were passed both by the house and by the senate.

6. at a reception given at the residence of mr. chandler, member of the house from nevada, mr. morton met the secretary of the interior, the head of the bureau of domestic and foreign commerce, the commissioner of indian affairs, mr. tumulty, private secretary to the president, james parker hall, dean of the law school of the university of chicago, professor cherington, author of "advertising as a business force," norman hapgood, editor of "harper's weekly," and several members of forbes robertson's company playing at the lyric theater in "the passing the third floor back."

7. messrs jevne and co chicago ill

please send me at once the following order:

25 lbs. mocha and java coffee

150 lbs pillsbury's best flour

3 cases van camp's plain pork and beans

2 cases old mission california olives

11. Syllables, and the dividing of words into syllables.

—When you must divide a word, divide it between syllables. Roughly speaking, every vowel, or every vowel combination pronounced as one, indicates a syllable (this does not count silent final *e*). In every English word of more than one syllable, one of the syllables is accented. Study the following directions:

def-i-nite, nóis-i-ly, sýl-la-ble, dí-vi-sion, ex-pén-sive, ap-pél-lant.

1. When a word is to be divided at the end of a line of writing or typewriting, divide it only between syllables.

2. Arrange to bring the division immediately after the accented syllable, if possible; as, *def-inite*, *syl-lable*, *expen-sive*, etc.

3. When a word is one syllable or pronounced as one, don't divide it at all. No matter how long it may be—accommodate it to your space in some other way.

4. Never end a line with *dd*, *tt*, *ll*; divide between double consonants; as, *col-lateral*, *submis-sion*. The tendency is to divide between any two consonants, regardless of the logical syllabification of the word; as, *foun-dation*, *impor-tant*, *chil-dren*, *plain-tiff*. Naturally, this cannot be done if the two consonants represent one sound, *fa-ther*, *moth-er*, *pitch-er*.

5. Do not divide a word of two syllables if it can be avoided, and never divide such a word when it leaves a syllable of one letter to be carried over to the next line; thus you might divide *nois-ily*, but not *nois-y*.

6. It is particularly important for a typist to learn the rules of division. The proper use of them saves him the ragged right margin that often disfigures type-written matter.

CHAPTER XI

PUNCTUATION

The marks of punctuation are not put on a page among your words for decoration, nor are they there for the sake of variety. To be sure, they are not necessary for the understanding of any piece of writing. They are a somewhat modern invention and the world read a great deal before they came into existence. Some of the passages that will be given you to punctuate will demonstrate that you can read and understand an unpunctuated passage. But it will take you much longer, and in many cases there will remain groups of words whose meaning and relation you can not be sure you have caught.

The marks of punctuation are valuable aids to clearness and effectiveness. As such they are not external mechanical devices, but living expressions of thought. They take the place in written speech of the gesture, the pause, the intonation, the inflection, with which we supplement our meaning in vocal speech.

Sometimes, like the inflection, they convey a delicate shade of meaning, sometimes they differentiate a meaning as wide apart as the poles. I can pronounce the words, "Roosevelt defeated" with an inflection that seems to put him forever out of the running, or with an inflection that means that his triumph is inevitable, and that the suggestion of defeat is to be treated only with surprised contempt.

The presence or absence of a comma may mean quite as much. There is the classic story of the dealer in the East whose buyer in California had telegraphed him, quoting the

price of grapes and asking if he should buy. The dealer telegraphed back, "No, price too high." The telegraph office does not punctuate and so the message reached the buyer without a comma after *No*, with the result of a loss of many thousand dollars to the author of the message.

The tendency at present is to reduce the amount and variety of punctuation and to hold rather lightly to the rules for placing the marks. This is partly due to our having learned to write more clearly and correctly. We need fewer words when we have sought and found the right word. We do not need to keep adding explanatory phrases and clauses when we master the art of stating our meaning directly and simply.

You will find marks of punctuation in larger numbers and greater variety in literary and philosophical writing than in business composition. This is because literature and philosophy must make more modifications and reservations and exceptions than business.

This is the only difference between literary punctuation and business punctuation: Business writing is, or should be, direct and simple in style, making few exceptions and qualifications, and recording practically no after-thoughts. It is intent on stating facts, and is not aiming at emotional or artistic effects. It calls for short, clear, emphatic statements.

The business man will need many periods, for he loves short, simple sentences. He will need many commas, for he gives quick, brief, numerous details. He will need colons—more than the literary man—because he makes frequent summaries, and dotes upon lists of articles and prices. If he is a customer, he will need many interrogation marks. He will need, or could profitably use, a few semicolons. Add to these a few apostrophes, an occasional pair of quotation marks, and from time to time a dash—and your busi-

ness writer is ready to punctuate. There should be very little difficulty in learning the main uses of each of these.

It is not shirking the issue or merely evading a difficulty to advise the business student so to construct his sentences, and so to choose his words as to be independent of elaborate punctuation.

1. The period.—This mark of punctuation is used—

1. To mark the close of a complete declarative sentence. And here we must repeat the warning already given several times against mistaking for a sentence a collection of words, however long and however important, which still does not make a complete statement. Notice this:

Our knife has a beautiful German silver handle. Blade of razor steel which insures a good lasting cutting edge. Guaranteed first-class in every particular. If not found so money promptly refunded. Also furnished with identification features making it one of the most fetching little advertisers ever devised.

You will discover that only one of these groups—the first one—is a sentence. Yet the other four are punctuated just as if they, too, were sentences. It is an easy matter to turn them into sentences—it is a mere matter of giving them a subject or a verb or both.

It has a blade of razor steel which insures a good lasting cutting edge. It is guaranteed first-class in every particular. If it is not found so, the money is cheerfully refunded. We also furnish it with identification features, making it one of the most fetching little advertisers ever devised.

2. After initials, and generally after abbreviations, but not after mere contractions: *T. P. O'Connor, Mr., Esq., M. D., f. o. b.,* etc.

3. After Arabic numerals and letters designating the items of a series, as for example the numerals marking the sections and sub-sections in these chapters.

4. To separate whole numbers from the decimals that

accompany them, especially dollars from cents. A period always precedes a decimal whether or not there be a whole number: 2.016, \$3.75, .80, .02, .725.

EXERCISE 1

Supply periods and capitals in the following passages. Rearrange the matter when it is necessary in order to punctuate it properly.

1. a business letter is a little talk on paper
2. if you have any difficulty consult mr w conger, our sales-manager
3. the letter was obviously "a circular" printed by the thousand, signature included, an insult under the circumstances to the inquirer
4. the north western limited leaves the polk st station for st Paul at 12 45 p m
5. modern advertising has succeeded in doing what it set out to do it has created interest where none existed before

Correct the following:

6. the book cannot be praised to highly. A book for the school, the home for the teacher the business man, for every body
7. employers will not stand preaching, they don't mind being talked to, but they hate being talked at
8. even after the canal opens many cargoes will be transshipped in the Gulf which will be to avoid the heavy tolls

2. The interrogation mark.—This is used—

1. At the end of a sentence that asks a direct question, whether the question asks for actual information or is used for effect:
 1. Who invented the steam engine?
 2. When will this note mature?
 3. When may we expect a settlement?
 4. May we hear from you promptly?
 5. Will you kindly repeat your inquiry?
 6. What does he take me for?
 7. What business man in our day has not heard of the experiments in efficiency?

2. After each of the questions in a series so closely related as to constitute one question ; these, except the first inquiry, may be written without capitals :

1. What is the meaning of *watt?* of *ohm?* of *ampere?* of *volt?*
2. What are the facts of his visit? who saw him arrive? who spoke with him? who saw him leave?

3. Sometimes to question the accuracy, the propriety, or even the verity of some term or statement an interrogation is thrown in, in parentheses :

1. He calls himself an actuary (?) of the New York Life.
2. He advertises the only (?) successful vacuum sweeper on the market.

4. The interrogation mark is not used when the question is asked in the indirect form.

1. He inquired whether or not you had given the order.
2. He inquired if the early train for the east shore had been taken off.

3. The exclamation mark.—This mark of punctuation is always used—

1. At the end of a sentence that expresses excitement or any strong emotion ; or after a word or group of words that express such feeling :

1. His will is superhuman!
2. What a wasted life!
3. Horrors! he has fallen from the fire-escape!

2. Sometimes in the same way as the interrogation mark—as a note of doubt or criticism :

1. The writer emphasizes the just (!) demands of the employers.
2. He pointed out to his employers his own benevolent (!) provisions.

EXERCISE 2

Find or invent sentences showing all the specified uses of the interrogation and exclamation marks.

4. The semicolon.—This punctuation mark is a sort of less final period; it separates statements not so completely distinct as those separated by periods, and not so closely associated as those separated by commas.

1. It is used in a series of details such as the following to separate the members of the series:

1. Jobbers used to say: "Buy at eighty cents, sell at one twenty-five; buy at one twenty, sell at one fifty; buy at one sixty, sell at two."

2. A form-letter is not an accident; it is a permanent factor of modern business; it should be composed with great care; it should reflect complete knowledge of the business.

3. Signs of prosperity can be seen on every hand; crops are large; every kind of manufacturer is pushed with orders; mercantile business is flourishing; while the railroads are blockaded with freight waiting to be moved.

2. As a rule, separate by semicolons those parts of a sentence that are already punctuated by commas:

1. He went back, after considerable delay, to look for the thermos bottle; but though he looked faithfully, he could not find it.

2. To be a good business correspondent, a man should be educated in the school of experience; he should have that very desirable, but very rare quality—tact; he should be a keen observer, keeping his eyes always open; he should be kind-hearted, without being gullible; he should, without being conceited, possess considerable confidence in himself; he should have imagination; he should, above all, have a tremendous enthusiasm for his business.

5. The colon.—This mark of punctuation is used—

1. Before a formal list of items. Professor Lewis in his "Business English" says: "In strict logic the colon is to the sentence it is used in, what the mark of equality is in mathematics."

The following sentences illustrate this use of the colon :

1. The skeleton serves these purposes: forms a strong and rigid frame-work for the body; protects the vital organs from injury; supports and carries the weak parts; gives attachment to the muscles; forms joints, so that movements are possible.

2. In the modern business world the letter has these functions: it is the advertiser making known the goods; it is the salesman, persuading the customer to buy; it is the collector, courteous but insistent; it is the adjuster of claims, attentive and prompt; it is the complete and convenient record of the transaction.

3. Business has three important aspects:

Production

Manufacture

Distribution

An informal list or a very brief list, does not usually have the colon. There are, indeed, three grades of formality in a list or summary, indicated by the punctuation mark that precedes it: Formal—the colon; less formal—the dash; least formal—the comma.

2. Before a formal and impressive statement, an extract, or a long quotation not introduced by *that*:

1. Continuing, the speaker said: "I next present a series of resolutions adopted at a mass meeting of the citizens of Forest Hill."

2. Belloc says: "Wealth is matter which has been consciously and intelligently transformed from a condition in which it is less, to a condition in which it is more serviceable to a human need."

3. After *thus*, as *follows*, the following:

1. I shall advise you to proceed thus: Give him an extension of time of one month; if he does not settle then, place the matter in the hands of an attorney.

2. The officers of the Association are the following: James P. Hall, President; Marvin H. Bell, Secretary; Hubert Barton, Treasurer.

The more informal expressions—*namely*, *as*, *that is*, *for example*, *for instance*, have a semicolon before them and a

comma after them. (You may occasionally find a colon with these, too, since usage varies.)

4. To separate minutes from hours when the time is given in numerals. (The period is also used for the same purpose.)

2:15, 3:45.

5. After the salutation at the beginning of a formal letter, and after the salutation of a speaker to the chairman and audience:

My dear Mr. Olson:

Mr. Chairman, Ladies, and Gentlemen:

EXERCISE 3

Supply capitals, periods, interrogation and exclamation marks, colons, and semicolons in the following:

1. the watchword of the advertising campaign was a suit intended to fit you should be cut to your measurements and fitted to you in the making

2. success is largely a matter of these qualities aptitude, training, experience, work

3. the following new members of the association were elected
l w ellis secretary of the holt m'f'g company, g m meigs publicity
manager of klein gross and co, henry i nelson advertising manager
royal blue rug co

4. he opened with the statement they have had thrust upon them an industrial conflict of an unnecessary and wholly inexcusable character

5. demand is the product of the myriad forces of civilization supply always follows demand could any thing be more obvious than that what obstinacy to refuse to admit it

6. it was henry clay who said i would rather be right than president

7. the following topics are offered for discussion getting up a catalogue how many letters should there be in a follow-up series planning a campaign the use of testimonial letters successful collection methods etc

8. what a pathetic waste of energy of time and of money

9. what is more discouraging than a lack of energy in a young business man

10. why are you applying for this position have you capacity have you training have you experience

11. would you like us to give you a due bill to refund the money or to send you a duplicate of your purchase

12. he said to him, olson, how long should an advertisement be that depends, said olson, on four things the importance of the subject the class of readers addressed the intrinsic interest of the subject the skill with which it is handled

6. The comma.—This is the most used and useful of all the marks of punctuation. On a single page, chosen at random, from "System," the well-known business magazine, there are fifty-eight marks of punctuation: one interrogation mark, two semicolons, twenty-three periods, and thirty-two commas. On a single page of the same size, of "The Atlantic Monthly," in a literary essay, there are seventy-six marks of punctuation: one exclamation, one colon, three dashes, three quotations, nine semicolons, fifteen periods, and forty-four commas—in both cases the commas forming more than half the marks.

But you should not scatter commas among your words as you sprinkle paprika on your baked potato—chiefly because they look nice. You should use them for the double purpose of saving your reader's time, and of making your meaning unmistakable.

You should use as few commas as possible; but you should use as many as are necessary.

The list of eleven uses of the comma given below does not exhaust the subject. It does, however, include the important uses; and the copious practical examples are given with the hope of developing in the student the comma sense. You can not, as you write, pause to call up the rule for the placing of a comma, but after much practice in the deliberate placing of them, you pass into the state of

habitual reaction, and commas take their place on your page as naturally and unpremeditatedly as do the spaces between the words.

We may say without intending to make a law or a rule: The period and the semicolon are marks of separation; the colon and the dash are marks of union or addition; the comma is a mark of distinction. It distinguishes rather than joins or separates. It holds words and ideas just far enough apart for us to realize them, while still allowing us to see them all at once. The following are eleven important uses of the comma:

1. Between the elements of a sentence when the conjunctions are omitted.

1. It was a long, dull, and exhausting journey.

2. Over mountains, through forests, across rivers, the long road stretched.

3. He has endured the strain hour after hour, day after day, year after year.

4. Ferguson came down the gang-plank followed by his wife, the maid, the nurse, the baby, the twins, and the boys.

5. A firm, constant, gentle discipline should prevail in every office.

In such a series the comma is used even before the *and* that comes between the last two numbers of the series. This prevents our supposing that the last two are to be taken as one. Notice the following:

1. Our cat has three kittens—a black, a white, and a spotted one.

2. Our cat has three kittens—a black, a white, and a black and white.

Some combinations are not series, the items of which you desire to keep apart; you want to join them as closely as possible. In these you do not use commas:

1. That beautiful young girl is the daughter of the Governor.

2. A distinguished foreign artist is exhibiting.

3. Good domestic gingham sells for fifteen cents.

2. To set off explanatory, intermediate, and introductory expressions, and expressions out of the natural order in the sentence. These terms will become plainer upon the study of the following sentences:

a) Explanatory phrases:

1. Mr. Bruce, *the junior member of our firm*, is taking his vacation in Bermuda.

2. From Flagstaff you can see the Arapahoe, *the summit of the Great Divide*.

b) Intermediate phrases:

1. I had, *on the contrary*, decided to employ him.

2. We can, *of course*, furnish you any quantity you desire.

3. The arbitrators gave harsh, *though perfectly logical*, judgment.

4. He was wearing an elegant, *though inexpensive*, suit.

c) Introductory phrases:

1. *Mr. Bruce being occupied*, I came away without seeing him.

2. *Permission being given*, he withdrew from the class.

3. *Having lived by the sword*, they are perishing by the sword.

d) Phrases out of their natural order:

1. The waves are rolling in, *white with foam*.

2. *In reply to your letter of April 4*, we desire to say, etc.

3. *With the best intentions in the world*, he wrote a very foolish letter.

EXERCISE 4

Supply periods, capitals, semicolons, and commas in the following sentences:

1. above us there spread a blue cloud-flecked sky below us lay the wide level wave-dashed sand the gulls now returned from the north were circling and crying in the air shouting and laughing the bathers were playing in the waves or lying on the warm sand far off on the horizon a trail of smoke marked the course of a steamer lying on the beach in blissful idleness you fill your soul with peace and rest.

2. the japanese are an ambitious alert and intelligent people primary education is becoming general among them they are strong clean and healthy in short they could not be denied admission to our country on the grounds that might keep out half the immigrants that are now coming from southeastern europe

3. will you kindly let us know by return mail just when you expect to ship our order no 7348 davenport to be sent direct to our customer lawrence stork washington iowa our customer wishes to get this davenport at the earliest possible moment and we promised him to hasten matters as much as possible

4. in answer to your question if it is true that red gum when made into furniture mars very easily we will say not only is this not true but on the other hand furniture manufactured of this wood when finished natural shows finger prints less than any other wood and is therefore very easy to keep clean we enclose a letter from the superintendent of the woodmen of the world building omaha nebraska which bears out this statement fully inasmuch as door and interior trim in a public building are subjected to much harder usage than furniture

3. To set off a non-restrictive, but not a restrictive, clause. When we say "set off," we mean: Put a comma after the clause if it stands at the beginning of a sentence; put a comma both before and after it, if it comes in the midst of a sentence.

A restrictive clause defines, narrows, pins down, the word that it modifies; it fixes the application of the word it modifies so closely that the two can not be separated. You can not take out a restrictive clause and still say what you desire to say; often the meaning is destroyed or absurdly perverted by removing this clause.

A non-restrictive clause adds something to the word it modifies; it does not narrow; it expands. You can drop it out and still make complete sense.

The logic of this is, that you may set off the non-restrictive clause by commas. You must not separate the restric-

tive clause from the word it modifies. Of course for other reasons there may be a comma *after* the restrictive clause.

Mr. Brown who was late, had to stand up.

If you leave the clause without the comma before *who*, you make it a restrictive clause, and this says, in effect, that there is more than one Mr. Brown and that, therefore, you must limit, or narrow the term *Mr. Brown*.

Mr. Brown, who was late, had to stand up.

In this form—with the comma before *who*—it is a non-restrictive clause—it adds something to Mr. Brown—namely lateness.

My father who is an old man, disapproves of modern business methods.

The omission of the comma here produces an absurdity for it says, in effect, "I have several fathers, and the one who is old disapproves of modern business methods"; the implication being that the others do not. In this case you are obliged to use the comma before *who*.

The clauses in the following sentences are restrictive clauses and are properly punctuated. Study them carefully.

1. All orders *that reach us before Thursday* will be filled immediately.

2. A man *who is good at making excuses* is good at nothing else.

3. Injuries *which are apparently trivial* should receive prompt attention.

4. The course in stenography *that I am taking* is proving quite interesting.

The clauses in the following sentences are properly punctuated non-restrictive clauses.

1. Your order, *which was late in reaching us*, can not be filled this month.

2. His injuries, *which were apparently trivial*, later proved to be serious.

3. The course in stenography, *which is going to be very valuable to me*, is given on Wednesday evenings.

EXERCISE 5

Supply the commas in the following sentences.

1. The book that gives well-arranged concrete examples is most instructive.

2. Mr. Wise's book which gives many concrete examples is very instructive.

3. Professor Gulick who has lived many years in Tokyo wrote this valuable book on Japan.

4. The architect who designed this building has submitted plans for a business block in Buenos Ayres.

5. Our architect who has recently gone to Brazil was trained in Boston.

6. Mr. Bruce who hesitated for a long while finally took the plunge.

7. The man who hesitates is lost.

8. The woman who does not believe in universal suffrage is now rather exceptional.

9. This woman who does not believe in universal suffrage is today a rather unusual person.

10. The doctors who diagnosed his malady as appendicitis advised an immediate operation.

11. The doctor who diagnosed his case declared at once that the trouble was appendicitis.

4. The comma precedes a short and informally used quotation:

1. Every member answered, "Here."

2. His only statement was, "I have nothing to say."

3. We can only say hopefully, "Every cloud has a silver lining."

5. Insert a comma to show that a word easily supplied from the connection is omitted:

1. He could eat no fat; she, no lean.

2. Enclosed find check for \$125, amount of my account in full.
3. After dinner they went to the concert; we, to the theater.

6. Use a comma after *yes, no, well, now, then, however, therefore, moreover, furthermore, nevertheless, in fact, in short, for instance, on the other hand*, the name or title of the person used to address him, when any of these stand at the beginning of the sentence unless it is very short and clear. Put a comma both before and after them when they are "wedged" into the sentence to mark a break in the thought. For example:

1. Yes, the order has been attended to.
2. No, it is not true that I have resigned.
3. In fact, I have received a promotion.
4. Now, my dear sir, I feel that I have been shabbily treated.
5. In short, I should like my money refunded.
6. I will, however, wait another week.
7. Moreover, I think you will admit, Mr. Long, that we have been patient.

7. When the members of a compound sentence are long, they sometimes have a comma before the conjunction that joins them:

1. The shipment was delivered to the carriers in perfect condition, and we can not be responsible for breakages happening in transit.
2. Our place is small, but there are many trees and thickets.
3. My farm is quite near the main road, but it is approached by a shady winding lane.

When the conjunction is omitted in such a sentence, it is punctuated with a semicolon.

8. A comma is often used to prevent ambiguity or to avoid an absurd combination.

1. Whatever is, is right.
2. Who he was, is not known.
3. Over the window, curtains were hung.
4. Years after, I met him.

9. Use a comma to separate large groups of figures into

periods of three; but do not separate numbers used to indicate the year in a date.

1. In 1912 we began to show our 1913 model; in the early summer of 1913 we brought out our 1914 car.

2. His salary advanced within six months from \$2,750 to \$5,500.

3. This machine, which cost me \$6,500, has already carried me 65,000 miles.

4. In March, 1914, 10,146 men mined 626,865 tons of ore.

10. The abbreviation, *etc.*, is always preceded by a comma.

11. Set off by commas the name of a month defining a week day, and the number of a year defining a month, or a day of the month.

1. In March, 1913, occurred the terrible flood at Dayton.

2. Tuesday, June 4, will be the last day for entries.

3. On January 10, 1912, he was employed in our office.

EXERCISE 6

Supply the capitals, periods, interrogations, exclamations, semicolons, colons, and commas needed in the following passages:

1. intangible property called credits stocks mortgages bonds etc if they are taxed at all are taxed twice

2. the law levies a poll-tax on a man simply because he is alive but it does not kill him as it logically should when he declines to pay

3. indeed is it not about time my friends that we recognize the fact that in education in any right sense liberal and practical are the same thing

4. once get a small boy interested in base-ball and he will subject himself to any hardship physical or mental to obtain any knowledge practical or theoretical that enlarges his skill or his pleasure in the game

5. a man is the prisoner of his power a topical memory makes him an almanac a talent for debate a disputant skill to get money makes him a miser that is a beggar

6. i give you the latest and best information on follow-up

systems how to collect money by mail how to manage agents how to deal with women how to write a hundred good letters a day when to write a long letter and when to write a short one and fifty points even more important in short I give you a complete system

7. the wool in your suit is taxed nine times the farmer is taxed for the sheep the wholesaler who buys the wool is taxed the manufacturer is taxed on it as raw material it is manufactured with taxed machinery and colored with taxed dyes as cloth it goes to another wholesaler who is taxed on it as stock-in-trade it goes to the merchant tailor and is taxed again it is made into clothes and is taxed as personal property the ninth tax is the protective tariff

8. when you discard your all-wool suit it goes to the ragman then to the shoddy-mill and begins the round afresh taxed machinery to work it up with taxed dyes to color it with again taxes laid on it three or four times as stock in trade of wholesaler and retailer and finally some of the wool that was in your suit goes to dress us humbler citizens who wear ready-made clothes

9. on jan 10 1914 I ordered from your house these articles one gallon of shingle stain one gallon of varnish two quarts of white enamel paint three cans of wall-paper cleaner

10. on april 10 I found in the glen several flowers in bloom hepaticus violets anemones trilliums

11. the rammer being withdrawn another charge of concrete is dropped into the casing

12. if you were starting for instance for a year's tour in the orient how would you arrange to take your money

13. how quaint picturesque and on the whole charming the present styles in women's dress are

14. did you ever hear of a business man called the hoop-pole man down in maine he makes even better wages than his brother the gum picker he follows in the wake of the loggers he barbers the face of the hillside of stuff that no one else wants he is after the second growth as the young birch and ash are called which spring up around the rotting stumps of great trees the hoop-pole man takes a horse with him on his tours he cuts the poles and the horse hauls them to camp by daylight in the evenings the hoop-pole man sitting by a roaring fire fashions the hoops with a draw shave

15. situation wanted—salesman—young man 22 experienced finished business course at large U. in June one year with big concern through midwest good appearance lots of personality and ambitious desires connection with responsible concern on salary expenses and commission best refs Address D D 46 Tribune

7. The dash.—This is also a very useful mark of punctuation; but it has definite uses—it can not be thrown in as a substitute for any and every mark of punctuation, as many inexperienced writers are prone to do.

Some writers on punctuation condemn scornfully the use of the dash as found in some advertising copy, where it is used to separate the items of a series, declaring that such use gives a tone of excitement and hysteria to the passage.

As a matter of fact, the dash used in such passages is not a mark of punctuation at all; a real mark of punctuation is quite as much an expression of thought or feeling as is a word. In the case we are discussing, the dash is a mere mechanical device to separate the parts of the announcement. If the copy-writer would write complete sentences, and have them separated by a short space, he would accomplish his purpose, and save the abuse of the dash.

The following paragraph from an advertisement exemplifies this mechanical use of the dash:

Foremost Farm Papers Provide Class, National, State or Zone Circulation—Co-Operation—and Unusual Pulling Power. Whether you want to reach the truck farmer—fruit grower—grain producer—dairyman—cotton or tobacco plantation owner, whether you want to reach the North—South—East or West—you can reach the right prospect in the right territory by the use of the *Foremost Farm Paper List*—a list of tremendous influence and great result-bringing power—a list, etc., etc.

The following are the commonest and most important uses of the dash:

1. It indicates a sudden break in thought, a change of construction, a humorous, or whimsical addition; as,

1. When it came to his business troubles—but why recall those?
2. He whistled as he went—for want of thought.
3. I, too, keep a shop—that's why I ask so many questions.
4. He passed over to the silent majority—he got married.

2. It punctuates parenthetical and explanatory clauses less closely attached than those set off by commas, and more closely attached than those enclosed in parentheses; as,

1. The solution of the labor problem—if it is ever solved—will change the face of society.
2. Abou Ben Adhem—may his tribe increase—Awoke one night from a deep dream of peace.
3. The apology due you has—I acknowledge it with regret—been too long delayed.

3. It is used before lists of terms and details in much the same way as a colon. The dash is less stiff and formal than a colon. When you see a colon before a list, you feel that the list should be drawn up in columns, or at least in a numbered series. When you see a dash, you feel satisfied to have the details run into the sentence, separated from one another by commas or semicolons; as,

1. Such legislation affects all kinds of business men—manufacturers, jobbers, wholesalers, and retailers.
2. These are words that stir the souls of all men—culture, power, influence, usefulness.
3. We find in coal-tar wonderful things—medicines, dyes, perfumes, flavors.

4. The dash is used in an arrangement precisely the opposite of 3—when the items or details are named first, and then separated by a dash from a summing-up phrase; as,

1. Courage, patience, ambition, industry—these are the qualities that win.
2. Quality, durability, distinction—these are the marks of our goods.

3. Accuracy, enthusiasm, imagination—little else, besides merely correct English, is needed in a business letter.

5. Use the dash to indicate figures omitted between two terminal numbers—

1. The Association of National Advertising Managers met in Chicago, April 2-4.

2. For a report of the proceedings, see pp. 15-29.

6. Use both period and dash after side-heads when they are "run in"; the dash only when they are paragraphed; as,

1. The inflection of adjectives and adverbs.—These words, etc.

2. The inflection of adjectives and adverbs—
These words undergo, etc.

7. Don't use a dash after the salutation of a formal letter; use a colon; don't use both.

8. The parenthesis.—Explanations, definitions, and comment that stand distinctly apart from the thought of your sentence should be enclosed in parentheses; as,

1. I am compelled by circumstances (which I am quite willing to make known) to seek a new position.

2. You will find in our catalogue (pg. 28) a description of the machine you want.

3. The Latin word for *follow-up* (persequor) has very significantly given us the English word *persecute*.

9. Brackets.—These marks enclose matter inserted or added by someone not the author—a reporter, an editor, or publisher; as,

1. There are near a quarter of a million words in the English language [The New Standard Dictionary contains 450,000.—The Editor.]

2. The American school teacher is the first follower of the flag. [Applause.]

Since there are no brackets on the keyboard of the stand-

ard typewriters, typists are obliged to use the parenthesis. If, however, they are preparing copy for any but the most expert printers, they should write the brackets in with the pen.

10. The apostrophe.—You have already learned, in other connections, the uses of the apostrophe; as a matter of fact, this mark like the hyphen, is a detail of spelling rather than of punctuation. The following are its uses:

1. To help form the possessive of nouns:

A lady's fan, ladies' suits; a man's job, men's opinions.

2. To help form the plural of numerals, letters of the alphabet, and words that properly have no plurals:

1. You made a mistake in adding the *s*'s.

2. Spell collateral with two *l*'s.

3. Don't sprinkle your speech with excrescent *say's* and *well's*.

3. To indicate omitted letters in contractions; as, *don't*, *can't*.

The cockney pronunciation is '*at*.

Say *what*, not *w'at*.

11. The quotation marks.—1. When the words of another are quoted precisely, they should be enclosed in quotation marks:

1. The spirit of our conference should be, "Come let us reason together."

2. We have not as a nation forgotten the maxim, "Millions for defence, but not a cent for tribute."

When the quotation consists of several paragraphs, quotation marks should be used at the beginning of each paragraph and at the end of the whole quotation.

2. When the quotation is interrupted by the writer's own words, both sections of the quotation should be enclosed in quotation marks.

1. "We are confronted," said Cleveland, "by a condition, not a theory."

2. "It is the duty of the citizen to support the government," said Cleveland, "not the duty of the government to support the citizen."

3. Do not use quotation marks when you turn the words into the indirect form. Notice the difference:

He said, "Where shall I find the manager?"

He asked where he should find the manager.

4. Do not use quotation marks for an expression that has been used so often as to be familiar to everybody. It is a reflection on a reader's intelligence to quote, *Lay on Macduff, to be or not to be, the sins of the fathers, man's inhumanity to man, holy state of matrimony*, or any expression so familiar.

5. In written matter not intended to be printed, quote all titles of books, treatises, poems, sets of books, lectures, pictures, and other works of art, and the names of ships. If you are preparing a manuscript for publication, consult an experienced printer, or a special manual on printing, concerning the treatment of titles, citations, etc. Notice the following:

1. Series of books: "English Men of Letters"; "The Encyclopedia Britannica."

2. Volumes: "Business a Profession"; "Ivanhoe"; "The Scarlet Letter."

3. Poems and essays, lectures, etc.: "Ordered South"; "The Conduct of Life"; "To a Skylark"; "The Cotter's Saturday Night"; "Japan—Its Present, Past, and Future."

4. Pictures and statues, operas, etc.: "The Holy Family"; "Mona Lisa"; "The Dying Gaul"; "Il Trovatore."
5. Ships: S. S. "Arabic"; "Mauretania."

6. Quote words or phrases to which particular attention is called; a word that is followed by its definition; an unusual, newly invented, or humorously used word; words offered as illustrations, or otherwise mentioned merely as words, to set them off from the text.

In a technical treatise on language, as for example, in this book, words are used in this way so frequently, and often in so long a list, that to quote them would be to disfigure the page with punctuation marks, and to put an undue strain on the eyes of the reader. In such a case the words are italicized.

Notice the following examples:

1. The term "lynch law" had an interesting origin.
2. The terms "good" and "bad" take on new meaning in the ethics of our day.
3. He was wearing a "screaming" necktie.
4. We thought we had bought a "fool-proof" car.
5. "Demurrage" means the payment a shipper makes for detaining a car or a boat beyond the time allowed for loading and unloading.

If you use an occasional word of slang, quote it. If you habitually use slang, don't quote it. Nothing could be more irritating than the peppering of a page with quotations marks used to apologize for the slang of a writer who has not taken the pains to learn a decent vocabulary. The following sentence was actually seen in an article in a business magazine:

"Take it from me" we are "up against" a "stiff" proposition.

If that is your vocabulary, either don't write, or don't quote.

7. Sometimes there is a quotation inside the passage you quote. In that case you use the double quotation marks for the main passage quoted, and single marks for the inner quotation; as,

The critic says: "Milton's judgment that 'poetry must be simple, sensuous, and impassioned,' is still just."

EXERCISE 7

Punctuate the following passages, supplying also such capitals as are missing:

1. There are five sources of public revenue 1 public loans 2 public domain 3 public industries and investments 4 fees and assessments 5 taxation

2. The forms of taxation are these general property tax customs duties excise taxes income taxes inheritance taxes corporation and business taxes

3. In response to your letter of june 12 may we ask what did you find wrong with the coffee in what respect did it differ from what you have formerly received can you without inconvenience give us some information as to how the coffee was prepared for the table and the quantity used will you return to us a small sample to be submitted to our coffee expert for examination

4. Which man renders the greater service to his country the soldier in the army or the worker in industry which more deserves a pension should we develop a system of workngmen's insurance against various casualties sickness accident unemployment old age death

5. In that somewhat distant year 1875 when the telegraph and the atlantic cable were the most wonderful things in the world a tall young professor of elocution was desperately busy in a noisy machine-shop that stood in one of the narrow streets of boston not far from scollay square it was a very hot afternoon in june but the young professor had forgotten the heat and the grime of the workshop he was wholly absorbed in the making of a non-descript machine a sort of crude harmonica with a clock-spring reed a magnet and a wire it was a most absurd toy in appearance

it was unlike any other thing that had ever been made in any country the young professor had been toiling over it for three years and it had constantly baffled him until on this hot afternoon in june 1875 he heard an almost inaudible sound a faint twang come from the machine itself that twang of the clock-spring was the first tiny cry of the new-born telephone uttered in the clanging din of a machine shop and happily heard by a man whose ear had been trained to recognize the strange voice of the little newcomer there amidst flying belts and jarring wheels the baby telephone was born as feeble and helpless as any other baby and with no language but a cry

6. the salutation should be used in beginning every letter except these a public letter a letter addressing a body of men and women when the individuals are not thought of the most common business salutations are dear sir my dear sir gentlemen and dear madam use dear sir in addressing a man and use gentlemen in addressing a firm a woman should be addressed as dear madam whether she be married or not in addressing a very young lady use her name dear miss lewis

7. mr. william hard writing in "Everybody's Magazine" says the Wrights invented the combination of the use of a vertical rudder with the use of a warping mechanism

That warping mechanism had to do with the long rear edges of their out-stretched wings the edges which in a bird are fluttering feather-tips

When the aeroplane rolled to the right reeling to a capsize they warped their right wing to catch more air that is they bent the rear edges of their canvas planes along the right side of their machine *downward* so that side got more air pressure under it as it rushed along and it *rose*

At the same time and by the same act they gave a reverse twist to their other wing that is they bent the rear edges of their canvas planes along the left side of their machine *upward* so that side got little or no air pressure under it and it *sank*

Meanwhile they had turned their vertical rudder toward the high side the left side of their tilted machine and thus vertical-ruddered and warp-winged they did what no one else had been able to do before they *stayed* in the air

Such was their invention such was their contribution to the art of flying

CHAPTER XII

BUSINESS COMPOSITION

A. LETTERS

A large part of the world's business is at present carried on by letters. This state of the case has been brought about by the enormous increase of advertising, creating a national and international market in print; the amazing development of mail service; the facilities for making and multiplying letters afforded by the stenographer, the dictagraph, the typewriter, and the devices for multiplying copies; and the ease, rapidity, and safety of transportation.

The letter as a business agent has many advantages:

It is an economical and effective advertiser.

It is a courteous and eloquent salesman who is never denied an audience.

It is a pleasant, discriminating customer who generally knows what he wants and who wastes no time.

It is a polite but persistent collector.

It annihilates distance between buyer and seller.

It is a contract made without fee or formality.

It serves as a permanent, trustworthy record of the transaction.

The training that one must have for the position of correspondent in a large modern business is, if one gets it in the schools, equal to a professional education; or it comes as the product of a long, absorbing experience. But any man or woman engaged in practical affairs may have occasion to

write a business letter; and there is easily accessible a large field of knowledge concerning business correspondence of which the young student as well as the ordinary man of affairs may quickly possess himself.

The letter is the type form of business expression. As a matter of fact, there are three processes in business communication, and only three:

1. The inquiry about something you need, or are interested in;
2. The giving of information about something the other man desires or ought to desire;
3. The sale and purchase of the desired and desirable article.

All business writing—letters, advertisements, circulars—are concerned with one or all of these three processes. A good sales-letter is a good advertisement; a good advertisement is only a letter to an unlimited number of possible buyers; in a good letter or a good advertisement you use the same material, and, with a very few differences, the same method you use in a face-to-face interview.

Convention has decreed that certain things about a business letter shall be as they are, and it is unwise to vary from them; there is no room for originality in these formal and accepted things; to deviate from them would merely be to declare yourself an uninformed person.

The discussion of Letters which follows is largely concerned with those matters that *must* appear in a business letter.

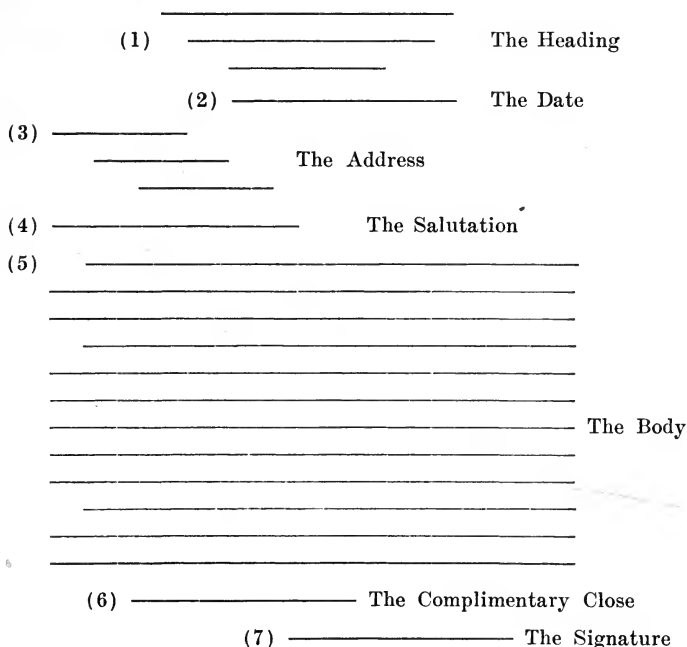
1. A good first impression.—To get the very real benefit that comes of a good first impression, observe the following precautions:

1. Use stationery of good quality and of accepted form. Business letter paper is in single sheets about 8½x11, preferably white; envelopes should match and fit.

2. Penmanship or typewriting should be good.
3. The pages must be free from blots, erasures, and other corrections.
 4. The letter should be attractively arranged on the page.
 - a) The margin at top and bottom varies with the length of the letter, but it must never be less than an inch and a half. Study the relation of these margins on the page of a well-printed book.
 - b) The side margins should not be less than an inch in width. In a short letter they may be wider. The letter should be "centered" on the page so as to present a symmetrical design to the eye. The left-hand margin should be kept absolutely even—the right-hand as even as possible.
5. Nothing should be written in the margin or across what has already been written.
6. Business letters should be written on one side of the paper only. Social letters should be written on consecutive pages—1, 2, 3, 4, not 1, 3, 4, 2.
7. Avoid postscripts. The device of securing attention by putting important matter into a postscript, that one sometimes sees in sales-letters, is inartistic and amounts to a confession of weakness.
8. The signature must be legible.
9. The letter must be folded properly—
 - a) Fold the lower edge of the sheet up to within a quarter of an inch of the top. This margin makes the letter easy to unfold.
 - b) Make a second fold from right to left, making almost three equal divisions.
 - c) Make the third fold from left to right, leaving a quarter-inch margin on the right.
 - d) Place the letter in the envelope so that the top of the letter is in the left end of the envelope as you hold it open toward you.

2. The formal parts of a letter.—There are eight parts or items to be discussed on the formal side of a business letter: the heading; the date; the address; the salutation; the body of the letter; the complimentary close; the signature; the direction on the envelope.

The following diagram shows how the various parts of a letter should be arranged on the letterhead:



1. *The Heading.*—This consists of the name and address—on business stationery generally printed or engraved—of the person, firm, or company sending the letter; it may contain the telephone address, the cable address, the names of the officials of the company, and other facts necessary for

the information of correspondents. The arrangement and contents of this heading are matters of taste; its place on the sheet is conventional and fixed.

When the printed or engraved head is not used, a heading giving the full address of the writer is written, preferably at the right hand near the top of the sheet, in two lines—three if the address is long.

The present tendency is to do away with both abbreviations and punctuation in the heading. You will, however, see both used. Examples of both styles are given below. Whatever style you decide upon, adhere to it consistently. Certain firms have a long-established custom and a historical heading which they would not be willing to change. Examples are given of headings with the ordinary indentation, and of those arranged in the so-called block form. Since the direction on the envelope of letters written to you will be identical with the heading of your letter, this heading should be full and accurate. It is not safe to omit the name of a state, even after the name of one of our largest cities; there are no less than thirteen Bostons in the United States.

2. *The Date.*—This gives the name of the month, the day of the month, and the year. The present tendency is not to abbreviate the name of the month. The ordinal endings—*nd*, *rd*, *th*—are not used after the day of the month. A comma separates the day of the month from the year. No period is used after the year. Do not, under any circumstances, use the form 7/25/14 in the date of a letter. The following are examples of headings and dates:

The Merchants National Bank

WILLIAM CLARK, PRESIDENT.
G. H. KING, VICE PRESIDENT.
H. W. ROSCOE, CASHIER.
H. VAN CLEVE, ASST. CASHIER.
R. C. ROSE, ASST. CASHIER.

CAPITAL \$1,000,000.

Saint Paul, October 16, 19--

THE EMERSON

BALTIMORE AND CALVERT STREETS

OWNED AND OPERATED BY
THE EMERSON HOTEL CO**BALTIMORE** October 29 19 -355 WATER STREET
PORTLAND, OREGON
June 14, 19....355 WATER STREET
PORTLAND, OREGON
June 14, 19....SUITE 317, HOME INSURANCE BUILDING
137 SOUTH LA SALLE STREET
CHICAGO, ILLINOIS
July 7, 19....SUITE 317, HOME INSURANCE BUILDING
137 SOUTH LA SALLE STREET
CHICAGO, ILLINOIS
July 7, 19....**EXERCISE 1**

Arrange the following items correctly in headings and dates:

1. bell block benton harbor michigan june 14 19....
2. room 315 shawmut building 1415 dolman street st louis missouri
3. 678 oak st san francisco mar 26 19....
4. advertising association of chicago 123 west madison street chicago june 25 19....
5. office of grant hamlin the rookery st paul

3. *The Address.*—The business name and address of the person written to should be placed at the beginning of every business letter at the left and below the date line—the name in a line by itself, beginning on the letter margin; the address in two lines below, each of the lines slightly indented. The block form of arrangement may be used. This address should be correct in every particular, since it is identical

with the direction that will appear on the envelope. The proper title of the person written to should be used in this address. The most commonly used titles are the following:

Mr. used for any man above fourteen years of age and not known to have another title.

Messrs. the plural of *Mr.*, used in addressing a firm of two or more men.

Esq. for *Esquire*, frequently used as a business address. It is placed after the name. Both *Mr.* and *Esq.* can not be used. *Esq.* is less used than formerly, but it remains in the address of members of the legal profession, mayors, justices of the peace, and state officials other than the Governor.

Miss used for an unmarried woman; a firm of unmarried women would be addressed as *Misses*.

Mrs. used for a married woman and prefixed to her husband's name; if she is a widow it is prefixed to her Christian name.

Mesdames abbreviated *Mmes.* and used in addressing a firm or other group of women in which there are married women or widows. If *Mrs. Hart* and *Mrs. Kaynor* are partners or if *Mrs. Hart* and *Miss Kaynor* are partners—in either case the firm is addressed by *Mmes.*

Hon. abbreviation of *Honorable*, used for those who occupy or have occupied important public positions, cabinet officers, senators, ambassadors, members of Congress and of state legislatures, judges, etc.

Rev. abbreviation for *Reverend*, used for a clergyman. *Rev. Dr.* may be used for a clergyman who has one of the scholastic doctor's degrees.

Dr. used for a doctor of medicine and frequently for any one holding one of the scholastic doctor's degrees; as, Doctor of Philosophy—*Ph.D.*, or Doctor of Laws—*LL.D.* You must not both prefix the title *Dr.* and affix *Ph.D.*, *M.D.*, etc.

Prof. abbreviated from *Professor*, belongs by right only to one elected or appointed to a certain position in a degree-giving institution of learning; or by courtesy to one who has become an expert or an authority in some branch of learning. It is used very carelessly as applied to all kinds and grades of teachers.

The President of the United States may be addressed:
To the President, Executive Mansion, Washington, D. C.

In writing to a corporation, as for example, *The Western Electric Co.*, a title is not used.

4. *The Salutation.*—All letters except public letters, which are letters intended for publication, should have this little phrase of greeting. The common business salutations are—

Gentlemen, or *Dear Sirs*, when writing to a firm, a company, or a corporation.

Dear Sir, or *My dear Sir*, when writing to one man.

A very formal salutation, as to the President, is *Sir*.

Madam, *Dear Madam*, or *My dear Madam*, when writing to one woman.

Mesdames, when writing to a firm or other group of women.

The first word and every important word in the salutation is written with a capital. The word *dear* does not have a capital unless it stands first.

In business and all formal letters the best usage seems to call for a colon after the salutation. Other punctuations are often seen, and are supported by good authority. It is best to adopt a usage and keep consistently to it. After the salutation of an informal or friendly letter, a comma may be used; as, *Dear George*, *My dear Olson*, etc.

The salutation begins with the letter margin.

The following are examples of addresses and proper salutations:

1. *Mr. P. M. Gilroy*
1733 E. 41st Street
Los Angeles, California

MY DEAR SIR:

2. *Mrs. P. M. Gilroy*
1733 E. 41st Street
Los Angeles, California.

MY DEAR MADAM:

3. *United Fruit Company*
Long Wharf
Boston, Mass.

GENTLEMEN:

4. *Messrs. D. C. Heath & Company*
231-241 West 39th Street
New York, N. Y.

GENTLEMEN:

5. *Dr. Shelby C. Clarke*
Longmont
Colorado

DEAR SIR:

6. *Hon. William Jennings Bryan*
Washington, D. C.

DEAR SIR:

7. *Professor John M. Manly*
The University of Chicago
Chicago, Ill.

MY DEAR SIR:

EXERCISE 2

Arrange the following addresses correctly and give the proper title and salutation:

1. Henry Hoyt a lawyer 678 Oak St. San Francisco Cal.
2. Alexander Martin a pastor West Brattleboro Vt.
3. Northern Furniture Company Sheboygan Wisconsin.
4. Sidney Mill and Lumber Co. Sidney N. Y.
5. H. W. Fleming a dentist Campello Mass.
6. National Cable Manufacturing Co. Niles Michigan.
7. Miss L. M. Herron 329 Arsenal Avenue Indianapolis.
8. Walter H. Page American Ambassador to Italy.
9. Percival Lowell head of the department of astronomy Harvard University.
10. Paul McFarland teacher of mathematics Technical High School Indianapolis Ind.

11. L. C. Demarest and C. S. Harper partners in business 119 Tacoma St. Seattle Washington.

12. Carter Harrison mayor of Chicago.

13. Merritt W. Pinckney judge in the Court of Domestic Relations Chicago Ill.

14. Hugh P. Hughes member of the Supreme Court Judicial Building New York.

15. Lándor A. Barrett a Doctor of Philosophy care of American Express Company Berlin S. W. Germany.

5. *The Body of the Letter.*—This must be discussed at length, and is taken up below.

6. *The Complimentary Close.*—If the salutation is the greeting, the complimentary close is the leave-taking—a phrase of respect and courtesy following the letter proper and immediately preceding the signature. So far as business letters go, we are practically limited in present usage to *Yours truly*, *Very truly yours*, *Yours very truly*, or, in a letter to a superior, *Respectfully yours*. Informal and friendly letters use *Sincerely yours*, *Cordially yours*, etc.

The complimentary close should begin at a point about half-way from left to right. There should be nothing else on the line. A capital letter is used for its first word and a comma comes after it; as, *Yours truly*, *Very truly yours*. *Yours*, etc., is never to be tolerated.

7. *The Signature.*—In the first place, the signature should be legible. It is now conceded that a well and plainly written signature is the most difficult to forge; so the theory that an undecipherable tangle is a protection against forgers no longer holds.

The signature should always be written with pen and ink, and, if possible, by the person composing the letter. It should be written on the line below the complimentary close, and so placed as to bring the end of the name to the right margin.

A woman who signs a business letter should indicate her title; as,

LUCY R. MEADE
(MRS. HENRY R.)
(MRS.) LUCY R. MEADE
(MISS) LUCY R. MEADE

When the firm name is signed, the name or initials of the person writing the letter should be written below; as,

Very truly yours,
HOLT & EATON
By H.

8. *The Direction on the Envelope.*—This is identical in substance with the address. (See above, 3.) The name of the person should be written about midway between the top and bottom of the envelope.

In the line below and a little to the right (five typewriter spaces), the number of the building and name of the street; in the line below this (another five typewriter spaces to the right), the name of the city; in the next line and similarly indented, the name of the state. Or it may be arranged in block form.

The present tendency is to avoid abbreviations of the words *street, avenue, square, park*, etc., and to dispense with punctuation except the periods after abbreviations. You will, however, see many directions that show commas at the end of each line and a period at the end, whether or not the name of the state is abbreviated.

Every line of the direction should begin with a capital.

In the lower left-hand corner may be written such directions as *Private, To Be Forwarded, Attention of Mr. Dorst, c/o Holt & Eaton*. If you use the sign *c/o* do not use a capital *c*.

Sad to say, the following injunction is needed: Place the stamp in the upper right hand corner of the envelope in an upright position.

For foreign correspondence provide yourself with stamps of correct denomination.

The following are examples of correct addresses:

YAWMAN & ERBE MFG. CO.
438 ST. PAUL STREET
ROCHESTER
NEW YORK

MESSRS. MARWICK, MITCHELL, PEAT & CO.
105 S. LASALLE ST.
CHICAGO
ILL.

PROF. KARL YOUNG
THE UNIVERSITY OF WISCONSIN
MADISON
WISCONSIN

We will take up now the discussion of the body of the letter (see 5, above). This is, of course, the letter, the message, the composition. The following cautions and injunctions apply to all letters:

1. As in any other composition think it out before you begin to write; until you have had a great deal of experience it is a good thing to jot down as they occur to you the items that you want to take up. When you see them before you, you can decide on the paragraphing, and on the relative importance of the items, and consequently on the order in which you will handle them. If you are replying to a letter, analyze it carefully; jot down in the margin the items you are to handle, indicating the one that is to receive most emphasis.

You can not make it an invariable rule to give precisely

one paragraph to an item. This can be done only when the items are of equal importance and complexity. You will have gathered from the exercises in composition interspersed among your lessons that you need a new paragraph for each new aspect of a topic. The letter that you write may have one item concerning which you may have to make a long explanation. This item you may have to handle in more than one paragraph, both for the sake of clearness and for the sake of your correspondent's patience and power of attention, while the other items take but a single paragraph. For instance: A customer orders from your house three articles, two of which you are forwarding immediately; the order for the third was so vague that you must ask for further particulars; you may try to assist by describing things you have in stock of the same kind; you specify the details you need to have before you can fill the order.

You can see that the third item handled in your letter has three aspects, and should have three short paragraphs, while the other two are disposed of in one paragraph each. Let your outline show this before you begin to write.

2. In the reaction against a conventional stilted style of business letters, almost legal in its colorlessness and roundaboutness, we show signs of going to the other extreme. "Write as you talk" is an injunction you frequently hear. Well, that depends—on how you talk. If you talk like a garrulous maiden aunt, your business letters may sound like this (an actual extract from a so-called business letter):

Concerning your remark that you hardly deem it right to sell witch-hazel, Jamaica ginger, peppermint, and wintergreen because of the presence of alcohol in them, we can only say that without alcohol these articles would be impossible. Jamaica ginger finds its original source in the root of an oily substance. Peppermint comes from an oil, and wintergreen does also. Oil is not soluble in water, and for

that reason it is necessary to use alcohol in the preparation of practically all extracts in order to produce the proper solution.

You will see from the above that alcohol really has its legitimate uses, and, when associated with flavoring extracts, witch-hazel, and a variety of other daily needs, it is really a good agency. We doubt if its use in any of the capacities named has ever inspired a taste for strong drink.

We thank you for the evidences of your sterling character, as manifested by your letter, and hope our pleasant relations with you will continue indefinitely. It is always a genuine inspiration to work for and with anyone who is square with everybody and everything.

If you talk like a grouchy uncle, your business letter will sound like this:

Why don't you ship my order? If you don't want to sell to me, I will go elsewhere with my orders, as my money is good with others if it isn't with you.

If by writing as you talk you mean the adoption of a simple living vocabulary and the use of a direct forceful style, the injunction is a good one. But we must not be garrulous, or repetitive, or slangy, or provincial, or brusque, or vague in our business letters.

3. We know, however, that the reaction against a formal, dry, fixed style in business letters is wholesome. There are scores of fossil expression that have hung on for generations in letter-writing and that should be discarded. The following are some of them:

advise
as per
at all times
at hand
beg
contents carefully noted
enclosed you will find
esteemed favor
hand you
in due course

inst., prox., ult.
same (as noun or pronoun)
and oblige
state (for simple *say*)
esteemed inquiry
valued inquiry
enclosed herewith
earliest possible moment
by return mail
your letter received

Avoid the following words as too stiff for a letter and generally meaningless: *herewith, hereby, thereto, furthermore, moreover, inasmuch as*.

The following is such a letter as some correspondents "assemble" from the junk-shop of language:

DEAR SIR:

We beg to acknowledge your esteemed favor of the 31st ult. We take pleasure in handing you herewith our price-list and discount sheet as per request, and trust you will find same satisfactory.

4. The idea that the pronoun *I* is to be renounced utterly in a letter is a mistaken one. It must have grown out of the warning against undue egotism. It is quite proper to use this word whenever it is needed either for directness or emphasis; it may even appear, if need be, as the first word of your letter.

The use of the terms *the writer* and *the present writer* to avoid the *I* is very artificial.

In a letter sent out from a firm or corporation, the singular pronoun should not be used.

The *I*-tone is objectionable as being insincere, when it is used to intimate that a dealer or a manager or anybody else is deeply and personally concerned in the experiences of a customer.

I want you to have the first chance at these bargains.
Send your order direct to *me*.

5. It may be that it is the effort to avoid the use of *I* that has created a fashion of leaving out all subjects of verbs; or it may be directly due to the desire for a telegraphic brevity. Whatever may be the explanation of it, it is very bad; as,

Received your letter and have begun investigation of matter.
Will let you know result of inquiry.

Equally bad, as you may see, is the omission of the articles, *a, an, the*.

6. The injunction to make the *you* prominent in letters—particularly sales-letters—is unduly emphasized and the practice unduly exaggerated by many writers. In some cases it takes the crude form of putting the pronoun *you* in screaming capitals or even in red ink; in others the form of protestation of unselfish devotion to the interest of customers that can not fail to give the letter a ring of insincerity. The proper way to create a *you*-letter is to take the point of view of the customer as nearly as you can, and then give him the information he needs and the opportunity to do gladly what you want him to do.

7. The tone of your letter must be—

a) Sincere—the truthfulness of its statements and trustworthiness of its purpose must be apparent.

b) Cordial—by the use of a little dramatic sympathy all of us can put ourselves in some measure in the other man's place, and speak as we should like to be spoken to.

c) Dignified—not formal, not “superior,” but self-respecting and serious. No correspondent who is employed by another person, or who is still building his own business, should ever become “fresh” or witty, or even jocular, in his business letter.

d) Courteous—and ever more courteous; this is the indispensable requirement of business correspondence. No young letter-writer should ever allow himself to be sarcastic; he should leave it to older and more experienced men to be severe.

EXERCISE 3

A quiz on the foregoing general requirements of the body of the letter:

1. What is the first step in the composition of a letter which opens a correspondence?
2. What is the first thing you do when you reply to a letter?
3. Describe a letter in which you may have to give more paragraphs to one item than to others.
4. Discuss the injunction "Write as you talk." In what sense may we follow it?
5. Give a list of the conventional words and phrases we should avoid.
6. Discuss the use of the pronoun *I* in business letters. Does the mere use of this word make an *I*-letter? What constitutes an offensive *I*-letter?
7. Discuss the *you*-letter. Does the frequent and prominent use of the word *you* create a *you*-letter? What does?
8. Give the four qualities that should make up the tone of a letter.

3. Letters containing inclosures.—Every letter writer should be familiar with the common forms of inclosure (written often enclosure). If the inclosure is a remittance, state in the letter the exact amount, the form in which it is sent—check, draft, or money order—and how it is to be applied, so that your letter may be a link in the complete chain of the transaction. In addition to this mention of the inclosure, the word *Inc.*, or *Incs.*, in case of more than one inclosure, should appear at the lower left-hand corner of your letter.

Drafts, checks, postal money orders, express orders, bills of lading, receipts, etc., are usually folded with the letter so that they appear when the letter is unfolded. Stamps should be wrapped in oiled paper—never stuck to the paper.

No remittance should be made without a letter to explain it.

A prompt acknowledgment of a remittance must be made and a receipt or a receipted statement inclosed when the occasion requires it. In this acknowledgment the amount

of the remittance and the purpose for which it was designated by the sender, should be mentioned.

The following are examples of such letters:

(Assume heading, address, and signature; Sec. 10, Letter 2, ordering goods.)

1.

August 21, 19....

GENTLEMEN:

This check of \$175.85 is in payment of my account with you, due today.

Yours truly,

Inc.

2.

DEAR SIR:

Thank you for the check of \$175.85 inclosed in your letter of August 21. This settles your account in full, and we inclose receipted statement.

Yours very truly,

Inc.

The following is an example of a careful and courteous acknowledgment. It is from the office of the White Star Steamship Company.

DEAR SIR:

This will acknowledge the receipt of your letter of yesterday with inclosed check for \$30.00, which, we note, is to be applied as a deposit to secure the reservation of Room 132 for your daughter and Berth 1 in Room 140 for yourself at the \$53.75 rate.

We thank you very much for this deposit and will ask you kindly to send us the full name of your daughter. We should like to call your attention to our travelers' checks and letters of credit.

Yours very truly,

EXERCISE 4

Write the following letters:

1. To your grocer, sending a check to be applied on your account.
2. As for the grocer, acknowledge the remittance.
3. To Doubleday, Page & Co., Garden City, Long Island, N. Y.,

renewing your subscription to "The World's Work." Inclose postal money order for \$3.00.

4. Send a bank draft of \$36.00 to LaSalle Extension University for a set of eight volumes—"The Art of Railroading."

5. Send a receipt for \$15.85 to a customer who has paid his account in full at your book store.

6. Inclose a bill of lading to Elmer E. Turner, Michigan City, Indiana, for a bill of goods shipped to him by your house today.

7. As for the persons concerned, acknowledge the remittances in 3 and 4, above.

4. Form-letters.—The correspondence of any business house covers a rather well-defined field, no matter how large. Even in a very complex business like that of a department store or of a mail-order business, the division into departments gives each manager a pretty limited range of matters to handle. The larger number of letters handled by any given business correspondent are so nearly alike that the same answer may be sent to them. After sufficient observation, analysis, and summary have been made of the correspondence as a whole, letters that will apply to these standard inquiries are carefully composed, designed to cover the points sure to arise.

These letters are *form-letters*. They are filed, and when the occasion arises, the correspondent directs a stenographer to copy such-and-such a letter and send it, filling in the necessary names and any other data to give it specific application.

Or more often still, these letters are reproduced in large numbers, and all the stenographer has to do is to write in the name and the data, if any are needed.

Many form-letters are printed by a process that imitates typewriting, and the name and specific details are written in by a typist to match the body of the letter.

Some correspondents, having learned the value of the paragraph unit, devise form-paragraphs, each designed to

cover some point that comes up again and again. These paragraphs are filed and may be assembled and written off by a typist, creating the impression of a freshly dictated letter.

Here are two examples of these "assembled" letters:

1.

DEAR SIR:

Your letter of the 16th has just reached us, and we note that you have received only part of your order.

Since our stock of No. 125-A water heaters was temporarily exhausted, we shipped the other item on your order without waiting to receive our fresh supply. We thought you would want us to do this rather than delay the entire shipment. We expect to have our stock replenished in a few days, and shall take pains to see that your order is filled promptly.

Your address has been changed on our records to correspond with the directions in your letter.

We have given this matter special attention, in order that it may cause you no further trouble.

Yours truly,

You will notice that there are only two details there to be written in—the date and the specific article by its catalogue number.

2.

DEAR SIR:

Your letter of July 25 has just reached us, and we want to say frankly that we owe you an apology.

The mistake was due to an entry error in our order department. Our shipping clerk has received instructions to assemble a new shipment at once, and we have taken special pains to see that it is correct in every detail. We ask you to return the incorrect shipment to us at our expense.

We will do everything in our power to see that such a mistake does not happen again.

We are correcting the mistake today.

Yours truly,

You will notice that they sound quite like real letters—and are, indeed, better than an ordinary correspondent could possibly dictate every day.

Perhaps you have seen that deplorable scheme for saving time and money, adopted by a few business houses—the scheme of merely fastening together with a clip certain form-paragraphs and sending them otherwise unconnected. These, also, are outside the field of English, since there is no grammatical precedent for the wire clip as a conjunction.

The same laws govern the composition of a form-letter as of any other letter or piece of business composition. It should display clearness, effectiveness, and courtesy. It should be adapted to the persons to whom it is sent, being made as personal and human as sincerity permits. You would not send the same form to Christopher & North, exclusive grocers and wine merchants, 195 S. Michigan Ave., that you would send to Gleason Brothers, groceries and general merchandise, Three Oaks, Wis. But the two letters should be equally courteous, clear, and effective. The devising of form-letters is now a business, a profession, and an art. Any business man can learn to devise *form-letters*. But some form-letters are like poems—they are works of imagination and genius.

5. The typewritten letter.—1. The person who type-writes a letter should learn, as soon as possible, to estimate the amount of material he will have so as to place it attractively on the page. All letters are written on the same letter-head; so naturally a short letter should have much wider margins on all sides than a long one can have. It will make a much more attractive appearance if it is “centered” in a compact form on the sheet than if it is spread out in two or three lines across the whole sheet. This judgment is difficult for a typist who takes dictation on

the typewriter. The dictator in this case must warn the typist as to the length of his letter.

2. If the letter is long, leave generous margins, and use a second sheet. Nothing is so disheartening as a page packed from edge to edge with stony, single-spaced text; the reading of it seems a physical impossibility.

3. Second sheets are the same paper as the letter-heads, without printed or engraved heading. The name or initials of the person addressed are placed near the upper left-hand margin of the second and of every subsequent sheet, followed by the number of the page; as, PLM—2.

4. No matter how long your letter, always leave a margin of at least one inch left and right. The left-hand margin should be perfectly regular, the right-hand margin as regular as possible. A typist should master the rules of hyphenating so that she need never evade the division of a word. She will then avoid that jagged right edge that so disfigures a letter.

5. Develop a sense of the paragraph. If you are composing on a typewriter, it is no more difficult to paragraph than if you are writing with your pen. But a typist taking dictation must learn to be quick to see, without being told, when a new aspect of the letter is taken up, so as to call for a new paragraph.

In business letter-writing you have to relax a little the rules for paragraphing, and allow a typist to break up the matter into smaller sections for the sake of the beauty of the page, and the conservation of the reader's attention and eyesight. But these breaks must not be quite arbitrary. An expert typist develops a sense for these divisions.

6. Arrange so as not to begin a paragraph at the bottom of a page unless you have room for at least three lines. Manage so that you will not have a single line or a few words to carry over to a new page.

7. The opening sentence of a letter should be indented five spaces from the margin. Every paragraph should have precisely the same indentation.

8. As little erasing as possible should be done; one letter should never be written over another.

9. Quoted matter looks well indented from both sides.

10. Lists should be indented and tabulated.

11. At the bottom of the letter at the left margin should be placed the initials of the person dictating the letter and the initials of the stenographer; as PLM—HC.

12. Below these initials should be written *Inc.* if one inclosure is to be made; if more than one, write *Incs.* with the number of inclosures indicated; as, *Incs.—2.*

13. Mistakes in spelling are unpardonable. Any typist can master the list of words used in a given business.

14. Typewriting is a kind of printing, and every typist will learn much by studying the details of a well-printed page.

6. Letters of application.—The letter of application is the most important document that a young person in business will have to write. He must regard it as his opportunity to bring himself to the notice of business men. He should be willing to take any amount of pains to make his letter represent his best self, and secure the attention and interest of the reader. The following formidable-looking list contains the simple *Do's* and *Don't's* of the letter of application:

1. Use plain, white, unruled paper, full-size sheets, writing on one side only. Use envelopes to fit.

2. Be sure that paper and envelopes are clean. Send no letter with erasures or blots.

3. Typewrite your letter, if possible. Do not, of course, typewrite your signature. If advisable, send a specimen of your handwriting as an inclosure.

4. Apply as promptly as possible for an advertised position.

5. Write frankly and modestly, without boasting, but without self-depreciation. Express no doubt or uncertainty as to your ability to do the work you are asking for.

6. If you are answering an advertisement, attend in order to all the points mentioned in the advertisement. In any event state your preparation; your age; your experience; your references; whether you are married or single; and, if you are asked to do so, the salary you expect.

a) Your preparation includes the school you attended and the courses taken that bear on the work you are asking for.

b) You should give with some fullness your previous experience in business—what you have done and for whom you have done it. It is always a good thing to give a former employer or associate as a reference. It is sometimes well to say why you are leaving your present position.

c) In some employments the question of age is important. It is always well to state it.

d) Never give a person as a reference until you have asked for and secured his permission. If possible give the name of someone you have had business experience with—of a former employer, of your instructor in the courses you have taken, of some friend who can speak for your character. Give always the full names and addresses of your references.

e) If you have general letters of recommendation, inclose fresh, neat copies, marked at top or bottom "Copy."

f) If you are so young as to be obviously single, say nothing on that point. If older, say whether you are married or single.

g) If the advertisement asks you to name a salary, say in plain figures the least you will take; never say "moderate"

salary—that is meaningless; never say “salary no object”—that is unbusiness-like and probably insincere. Consider, when you name a salary, your ability and experience and the salaries paid in your locality.

The following are examples of letters of application:

1438 WEST MADISON STREET
CHICAGO, ILL.

April 21, 19....

X 467 *Tribune*
Chicago

DEAR SIR:

I should like to apply for the position of office-boy advertised by you in today's “Tribune.” I am fourteen years old and live with my parents at the number given above. I refer you to Mr. Julian H. Lewis, 96 West Randolph Street. I inclose a copy of a letter from him.

Yours truly,
ROBERT PATTERSON

6304 UNIVERSITY AVENUE
CHICAGO, ILL.
September 14, 19....

II 911 *Herald*
Chicago

DEAR SIR:

This is in answer to your advertisement in this morning's *Herald*.

I am a graduate of —— High School and of —— Business College, where I had a course in office practice.

In this college the conditions of a business office are duplicated as nearly as possible. So, while I have had no experience, I can write a business letter, correctly arranged, capitalized, spelled, and punctuated; file a letter; find a letter already filed; use the mimeograph or other duplicating devices; make out bills and statements; and meet callers. I know the nature and use of drafts, checks, receipts, invoices, statements, etc.

I am twenty-four years of age and live at home.

I should be glad to call at your office at your convenience.

Yours truly,
(Miss) LUCY R. MEADE

1329 ARSENAL STREET

INDIANAPOLIS, IND.

January 14, 19....

*Messrs. Holt & Eaton**214 West Monroe Street**Chicago, Ill.*

GENTLEMEN:

I have learned through my friend, Mr. William A. Gordon, whom you know, that you are looking for an assistant bookkeeper. I should like to be considered a candidate for the place.

I am a graduate of the School of Commerce of the University of Wisconsin. For two years I have been assistant bookkeeper for Shortall & Sturgis, 125 Pennsylvania Street, Indianapolis. I have their permission to refer to them. I am also at liberty to refer you to Professor Frederick Clarke, of the University of Wisconsin, who can speak of my work as a student.

I am twenty-four years of age and unmarried.

Assuring you that if I am chosen, I shall endeavor to make my work satisfactory, I am

Very truly yours,

CHARLES W. GALE

7. The following is a suggestion for a letter applying to a well-known house for a position not advertised:

387 NORTHFIELD AVE.

PITTSBURG, PA.

January 14, 19....

*Mr. John Wanamaker**Philadelphia, Pa.*

DEAR SIR:

I am a stenographer and want to improve my position. I am writing to you because I feel that my services would be valuable in your house. I have the following qualifications:

1. Rapidity and accuracy in taking notes and in typing. I have a record of 110 words.

2. Knowledge of the requirements of the position in a large office.

3. Enthusiasm for my work and a desire to give complete satisfaction.

My preparation and experience consist of (assume details).

I inclose copies of letters of recommendation and the names of references.

If you have a vacancy at present, I desire to apply for it. If not, will you file my application for future use?

Very truly yours,

(MISS) MARY A. LOGAN

If you are engaged for a position of trust, especially if money is to be handled, you may be required to give security. You may get two property owners to act as bondsmen; or you may apply to a bond and reference association, which after investigating your ability, honesty, habits, etc., will act as your bondsman.

8. The following represents still another type of letter of application:

(Assume heading and address.)

GENTLEMEN:

I have learned that you are planning a large extension of your business in the Latin-American countries. I should like to serve you in that extension.

I have had ten years' experience as a salesman in South American countries. (Give details.) I have a thorough speaking and writing knowledge of Spanish.

I am thirty-two years of age and married.

I shall be glad to make known the reason for my desire for a change of position. I can give thoroughly satisfactory references and bond, if necessary. I should appreciate the favor of an interview.

Yours very truly,

HENRY RANSOM

EXERCISE 5

Using your own address as heading, answer the following advertisements:

1. BOY—OFFICE, BRIGHT, ENERGETIC, 15 TO 18,
by Board of Trade firm; permanent and advancement to right party. Answer fully, giving telephone, age, and education. Address O W 430, Tribune.

2. ADVERTISING COPY WRITERS—CORRESPOND-
ence desired with experienced advertising agency
copy writers who would consider positions in copy
department of Middle West advertising agency about
Sept. 1. State age, experience, and salary expected.
Address D D 23, Tribune.
3. BOOKKEEPER—ASSISTANT, AND COMPETENT
stenographer, in West Side office; salary at first \$12
per week; prospects for advancement good for ambi-
tious young man; references. Address L D 102,
Tribune.
4. STENOGRAPHER—ONE WITH EXPERIENCE
in auto supply business preferred; living on So.
Side; salary to start \$8. Permanent; rapid promo-
tion assured. Address O N 527, Tribune.
5. WANTED—MILWAUKEE BRANCH OFFICE
manager and salesman; long established merchandise
brokerage; good salary; splendid opportunity; state
references and experience. Address O T 547,
Tribune.
6. ADVERTISING WRITER—TO STUDY PRODUCT
and organization and write copy for catalogues,
booklets, house organ, and general sales promotion
literature; prefer a man acquainted with business sys-
tems. BAKER-VAWTER COMPANY,
Benton Harbor, Mich.
7. You have heard that Jordan & Marsh, Boston, will need extra
help during the summer, while members of their regular force are
on their vacations. Write an application.
8. Apply for a position as instructor in mathematics in a tech-
nical high school.
9. As an employer, or for your employer, answer the following
advertisements. Ask the applicant in the first to call; in the second
to telephone:
1. SITUATION WANTED—ON ACCOUNT OF
closing Chicago office, unusually efficient stenog.

will be out of employment in a few days; exp. in engineering, arch., scientific and tech-dictation; will accept \$20 per week until work has demonstrated capabilities worthy of more remuneration. Address K 172, Tribune.

2. SITUATION WANTED—YOUNG MAN STENOGRAPHER or private secretary, experienced, 24, H. S. graduate, knowledge German, French, and Spanish; A1 references. Address L 501, Tribune.

NOTE.—The instructor should substitute for these exercises, or add to them, others, according to the needs and experiences of his class. He should give every member of the class a classified advertisement to answer, adapted to the student's experience and expectations.

7. Letters of recommendation.—These are of two kinds—personal and general. A personal letter of recommendation is addressed to some firm or individual to whom the writer is commending a candidate for a specific position. This is most often written directly to the firm or person addressed.

A general letter of recommendation is really a testimonial; it opens with the phrase "To whom it may concern." This kind of letter is given to the candidate himself to be used as he sees fit; he keeps the original and sends a copy with his application; this copy should always be fresh and clean, and should be marked "Copy."

The personal letter is, of course, more effective, but also more difficult to write. It should be asked for with great modesty and received with real appreciation.

The letter of recommendation should mean all that it says. Undue praise hurts everybody concerned. Of course, if one consents to recommend an applicant, he must mention the good and affirmative points.

The following is a general letter of recommendation:

96 WEST RANDOLPH ST.

CHICAGO, ILL.

To Whom It May Concern:

I have known the bearer, Robert Patterson, for several years and am well acquainted with his parents. I have every reason to consider him a young man of ability, of honorable principles, and of good habits. I have no hesitancy in recommending him for office work.

Yours truly,

JULIAN H. LEWIS

The following is a personal letter of recommendation:

967 WINTHROP AVE.

MADISON, WIS.

Jan. 14, 19....

*Messrs. Holt & Eaton**214 W. Monroe Street**Chicago, Ill.*

GENTLEMEN:

In reply to your request for information concerning Mr. Charles W. Gale, who is applying for the position of assistant bookkeeper in your business, I have no hesitancy in recommending him most cordially for this position. As a student in my classes he was eager, conscientious, and efficient. You will make no mistake in engaging him.

Yours very truly,

FREDERICK CLARKE

8. Letters of introduction.—These are used to introduce two of your acquaintances to each other. These letters should not be asked for or given carelessly, because everybody feels that they carry business and social obligations. A letter of introduction should be short, stating the reason for the introduction. The business letter of introduction is left unsealed and given to the person introduced. The words *Introducing Mr.* — are written in the lower left-hand corner of the envelope.

The following is an example of a letter of introduction:

(Assume heading, address, salutation, and signature.)

This will introduce to you my friend, Mr. William Hoyt, who is visiting your city with a view to going into business there.

He is a wide-awake, sound business man and will be an accession to any community and any business. Any attention that you may show him will be appreciated by him, and will be a personal favor to me.

Sincerely yours,

EXERCISE 6

Write the following general letters of recommendation, or introduction, as you think best:

1. For John Edwards, who is just graduated from a commercial high school and who wishes to begin in a bank.

2. For Mr. Charles Winthrop, your bookkeeper, who for family reasons is moving to Boston.

3. For Miss Lucy R. Meade, an expert office assistant, who is looking for a larger opening in San Francisco.

4. For Miss Mary A. Logan, who has had two years in a commercial high school, and who wishes to begin as a typist.

9. Letters of inquiry and reply.—In the first place, be sure that it is really necessary to make the inquiry. Do all in your power to find out for yourself what you want to know. When you write a letter of inquiry, go straight to your point. Give clear and full detail as to the thing you want to know. If your inquiry has several items or details, open them out and arrange them in order, so that they may be quickly grasped. An inquiry preliminary to a possible purchase needs no apology and no return postage.

The reply to a letter of inquiry should take up in detail the items of the inquiry and answer the questions directly and specifically. The following letters are offered as good examples of the detailed letter of inquiry and the specific reply:

LAKEVILLE, CEDAR CO., MO.

July 2, 19....

*Messrs. Marlow, Hardy & Co.**29 Lombard Street**Chicago, Illinois*

GENTLEMEN:

I desire to secure furnishings for a small country house.

Will you please send me samples of inexpensive white curtain materials for bedrooms, and of some fabric suitable for southern windows in a living-room? I wish some strong, simple, comfortable dining-room chairs. Will you suggest some suitable inexpensive style of porch furniture? If you publish a catalogue, I should be glad to have you send me one. What do you advise in place of the old-fashioned kitchen stove?

Sincerely yours,

(MRS. A. C.) MARY R. MORRIS

(Assume heading and date.)

*Mrs. A. C. Morris**Lakeville**Cedar Co., Missouri*

DEAR MADAM:

For your living-room we suggest sundour. It washes well and does not fade in the sunlight. It comes in very soft shades in all colors. It varies in thickness, some of it being as thin as raw silk and some of it quite substantial. It is 54 inches wide and costs from \$1.00 to \$1.50 a yard. We have a good hand-hemstitched scrim curtain in white or ecru, at \$2.00 a pair.

We are sending cuts of dining-room chairs. You will notice that we advise the low-backed chair, as it makes service easier. We also recommend wax finish instead of high polish.

For the porch we suggest a fibre rug in two tones and reed chairs and tables. The reed furniture is a little more expensive than willow, but it takes a better stain and is more durable.

We do not carry stoves, but you would probably find satisfaction in the blue-flame oil-stove.

We shall be glad to discuss details further with you if you favor us with your order.

Yours truly,

MARLOW, HARDY & Co.

By M.

Certain letters of inquiry are confidential, asking for information concerning the credit or standing of a firm or individual. The writer of such a letter should regard himself as asking a favor, and should show a courteous realization of this fact, and should send return postage.

The reply to such a letter should make no statement that can not be justified, and should carefully distinguish between opinion and fact. If the report is unfavorable, no names should be mentioned and no details given that would identify the persons reported on, to any person other than the correspondent. No one but an experienced person should undertake the reply in such a case.

EXERCISE 7

Using your own address, write the following letters:

1. To Sears, Roebuck & Co., Chicago, asking them to send you their general mail-order catalogue.

2. To the Board of Trade of Marshalltown, Iowa, asking for publications concerning the business chances in that city, and requesting specific information as to opening a book-store there.

3. To the Detroit Blaugas Company, 117 West Huron Street, Detroit, concerning the equipping of a summer cottage with their gas for cooking and lighting.

4. To the National Suit Company, New York, asking for catalogue and samples. Specify carefully what kind of goods you want.

5. To Marshall Field & Co., Chicago, asking them to send you samples of material for curtains for five rooms. Give such description as will help them to choose the samples intelligently. Ask for suggestions.

6. To Spaulding & Co., Chicago, asking information in detail concerning sleeping-bags.

7. To Racine Boat Company, 87 No. State Street, Chicago, for information concerning their canoes, inquiring if it is possible to put a gasoline motor into certain of their canoes. Ask for suggestions as to the motor.

8. To Orr & Lockett, Chicago, asking for catalogue and price-list of work-benches and tools for a wood-working room in a grammar school.

9. To the law department of LaSalle Extension University, inquiring whether or not a man's estate is liable for damages for libel, even though the libel was not made public until after the man's death. Present the facts and ask for information.

10. To the First National Bank of Rockford, Ill., for information as to the character and financial standing of E. O. Hilton, of Rockford.

11. To the Western Electric Company, for information as to their inter-communicating telephones for your office building.

12. To the Gum Lumber Manufacturing Association, asking for samples of their wood, finished, and for information as to its qualities as an interior trim for a bank building.

13. To The Dells Inn, Kilbourn, Wisconsin, asking terms for a party of five for a stay of six days.

14. To White Star Steamship Line, New York, inquiring as to terms, accommodations—first and second class,—and sailings in July from Boston to Liverpool; a party of four.

15. To a florist, asking for prices on two styles of decoration of a room for a class supper or a banquet for which you are chairman of the committee on decoration. Give specifications for two styles—one inexpensive, one more costly. Ask for suggestions from him.

EXERCISE 8

Reply to the following letters:

BARRINGTON, WISCONSIN

May 30, 19....

Messrs. Butler, Ward & Co.

Rush Street Bridge

Chicago

GENTLEMEN:

Please send me your catalogue of gas-lamps. I am especially interested in a drop-light.

Yours truly,

ALLEN ROBERTSON

Say you are sending catalogue; mention the pages on which he will find drop-lights; point out a light that will suit a library and one for a living-room; call attention to a special light for a dining-room. Express hope that he will purchase.

2. (Assume heading.)

National Suit Company

New York.

GENTLEMEN:

Kindly send me samples of goods for a suit.

Yours truly,

(MISS) MARY A. LOGAN.

Ask courteously that she give details as to the kind of suit she wants—street or dress; the kind of fabric—linen, wool, silk; the color; approximate price; suggest that she might use two suits—a silk and a wool. Express desire to please her.

3. As from Marshall Field & Co., write a reply to the letter called for under 5, Exercise 6.

4. As from the florist, write a reply to the letter called for under 15, Exercise 6. Make attractive suggestions for a third style of decoration, not quite so expensive as the second suggested by the inquiry.

5. As from the Racine Boat Company, reply to the letter called for under 7, Exercise 6. You are yourselves prepared to furnish a portable motor suitable for certain types of canoes. Give details. Invite further inquiry, and visit to sales-room.

NOTE.—The instructor should vary these practice exercises to suit the needs of his class, and add to them if he finds it desirable.

10. Letters ordering goods.—In letters ordering goods you must be clear, exact, and complete; the following are some of the *Do's* and *Don't's* that will help you to that end:

1. Give a tabulated list of the things you want—that is, put each item on a separate line.

2. If you are sending a small order, it may be written in your letter. If it is large, write it on a separate sheet.

3. When ordering from a catalogue, use the blanks furnished for orders. Follow carefully the directions given in all catalogues; give the catalogue number for each item.

4. *Quantity, quality, size, color, style or shape or brand, price*—these are the important things to specify. If fabrics are ordered, secure and send samples.

5. Give full shipping directions if possible—at least say whether the goods are to be sent by parcel post, express, or

freight. If possible, specify railroad or steamer line in case of freight.

6. If you desire the goods in a hurry, state carefully when you want them and the reason for haste, so that you may be taken seriously and your order treated as a "rush order."

7. Unless you are an old and well-known customer of the house, mention the manner in which payment is made or to be made. If you enclose a cash remittance, mention the amount and the form in which it is sent—postage stamps, postal money order, etc.

The following are examples of letters ordering goods:

(Assume heading and address.)

GENTLEMEN:

Please send me by parcel post:

6 pr. ladies' black No. 8 lisle-thread Stockings @ \$.50.....	\$3.00
1 pr. ladies' dark tan kid, 3 clasp Gloves, No. 6½.....	1.50
1 pr. ladies' white silk Gloves, 12 button length, No. 6½.....	1.50
6 pr. ladies' plain hemstitched Handkerchiefs @ \$.50.....	3.00

I inclose express money order for \$9.06, which covers purchase and postage.

Yours truly,

(MISS) ELIZABETH DWYER

MICHIGAN CITY, IND.

July 15, 19....

Messrs. Long Brothers
247 Canal Street
Chicago, Ill.

GENTLEMEN:

I must ask your immediate attention to the inclosed order. I have been away from home on a vacation and on my return found my stock of these articles very low.

I am especially anxious to have the flour sent promptly, to reach me before Saturday. Ship by Michigan Central Railroad, on account 60 days.

Very truly yours,

ELMER E. TURNER

8. An order should be acknowledged at once. This ac-

knowledge should express pleasure; refer to the order by date, and mention any special conditions or instructions it contained; say when the order will be shipped or was shipped; perhaps give a suggestion for a further order; acknowledge any remittance made, giving details.

1. Acknowledging the first order above:

(Assume heading, address, and signature.)

DEAR MADAM:

Accept our thanks for your order of March 15, inclosing express money order for \$9.00.

The goods have been shipped today by parcel post as you directed, and we trust they will prove satisfactory.

Very truly yours,

Inc.

The inclosure might be a circular announcing a sale of silk stockings, or some other article attractive to ladies.

2. Acknowledging the second order above.

(Assume heading, address, and signature.)

DEAR SIR:

Your order of July 15 came this morning. We are putting it through as a rush order, and it will be shipped tomorrow. You may depend on it that not only the flour but the whole order will reach you for Saturday. We inclose invoice. The goods will be shipped by Michigan Central, as you request.

You will probably be interested in the special price list of canned fruits that we are inclosing. We should be very much pleased to book your order for them.

Very truly yours,

Incs. 2

EXERCISE 9

Using your own name and address and choosing the business houses for yourself, write the following orders:

1. A large Crex rug and two reed chairs for your porch.
2. Twenty work-benches for a wood-working room for the sixth grade.

3. On May 15, a ton of coal.
On December 15, a ton of coal.
4. Twenty articles selected from a mail-order catalogue.
5. A list of groceries of twelve items from a wholesale house for your store in a small town.
6. Tickets for four persons on the White Star steamer "Arabic," Boston to Liverpool, June 16.
7. Six automobile specialties for your Ford automobile.
8. Two dozen dustless chalk erasers for your school-room.
9. A list of groceries for your camp in the woods, where you are to spend a month with two friends.

EXERCISE 10

Acknowledge in good form the orders of the letters called for in Exercise 8.

NOTE.—As in previous exercises, the instructor may add or substitute orders which suit his needs.

11. Letters asking and granting favors.—Those letters asking favors should be characterized by directness and frankness. State your request in the beginning of your letter and give whatever explanations will justify it. Such letters should not be too humble and apologetic (if you really feel troublesome or unworthy, don't dare to ask the favor), but should be grateful and appreciative in tone. The following are examples of letters asking favors or special consideration:

1.

5728 UNIVERSITY AVENUE,
CHICAGO, ILL.,

July 14, 19...

*Messrs. Beech & Beck, Publishers,
41 Beacon Square,
Boston, Mass.*

GENTLEMEN:

I should like your permission to use in a text-book I am preparing for high-school students, as models of paragraph structure, a few passages from Pinchot's "Social Control." I shall be happy

to give due credit. I should like to congratulate you on publishing so wise and helpful a book.

Very truly yours,

EDWARD O. WARREN

2. (Assume the same heading, address, and signature as in 1, above.)

GENTLEMEN:

I should like your permission to reproduce as a pamphlet in a series I am issuing on public questions, for use in my classes, Chapter X of Pinchot's "Social Control." I should, of course, make due acknowledgment.

Yours very truly,

3. (Assume heading, address, and signature.)

GENTLEMEN:

The white muslin dress (F 144) that I ordered from you April 15 has reached me, but proves to be too small for my daughter, for whom I ordered it. I did not realize when I ordered it that she had grown a great deal recently. I should like to exchange it for the same thing in a larger size.

Yours truly,

The reply to such letters should be courteous and as considerate as possible. If the favors are to be granted, let it be done as cordially and as generously as is consistent with the policy and interest of the people you represent.

The following are replies to the letters given above:

(Assume heading, address, and signature in each case.)

1.

DEAR SIR:

Your letter of March 16, requesting permission to use a few passages from Pinchot's "Social Control," has been duly considered.

If you will give the usual credit to book, author, and publisher, either in your preface or in your introduction, we will most cordially grant the permission you ask.

Very truly yours,

2.

DEAR SIR:

Your letter of March 16, asking permission to reproduce as a pamphlet Chapter X of Pinchot's "Social Control," has been duly considered.

Since that chapter contains so much that is essential and central in the book, we can not, we regret to say, in justice either to ourselves or the author, permit such use of the material.

Very truly yours,

3.

MY DEAR MADAM:

We shall be very glad to exchange the white dress (F 144) which proved too small for your daughter, for the same number one size larger. You will find full directions for the return of goods on page 49 of our catalogue. Immediately upon receipt of the dress, we will forward the larger garment.

Very truly yours,

EXERCISE 11

Write the following letters:

1. You have been ill, and absent from the business college in which you are registered, for six weeks. Write to the principal requesting that your tuition for the six weeks be credited to you.

2. Reply to this letter, granting the request.

3. Write to "System," asking permission to reprint in pamphlet form an article published in that magazine.

4. Write a reply, as from the editor of "System," stating the conditions upon which permission is given.

5. Write to John Wanamaker, Philadelphia, asking for a discount for cash on an order of six dozen table napkins.

6. As from John Wanamaker, reply, explaining that you cannot allow discount on so small a lot of merchandise.

12. Letters of complaint and adjustment.—Don't you think that we are all entitled to a moment of "comic relief" at this point in our long chapter? What would you do with the following letter of complaint which was reproduced in the "LaSalle Extension Magazine"?

MISTER SALLIE HOUSE SANFRISCO.

Dear Fren: I got the Valva which i by from you alrite but why for god's sake you doan sen me no handle. wat the use the valva when she doan have no handle. I loose to my customer sureting, you doan treet me rite, is my money not so good to you as the otha fella. I wate ten days and my customer he holla for the valva. you no he is hot summer and the win he no blow the weel. you doan send me the handel pretty queek I sen her back and I order some valva from kraine Co.

Good by

YOUR FREN.

since I rite these i find the handle in the box. Excuse to me.

There are very few customers so versatile as this charming Italian correspondent (who from the postscript may be judged to have a drop of Irish blood in his veins) who makes and adjusts his own complaint in the same letter.

The following suggestions are to be borne in mind when writing letters of complaint and adjustment:

1. Your complaint must, of course, be justly grounded. It must be courteously and calmly made, and supported by detailed facts for which you have proof or evidence. You are always absurd when you lose your temper—in writing, doubly so. Show the same courtesy that you expect to receive.

2. A letter of complaint, whether it be just or unjust, must be promptly acknowledged. This promptness is a long step toward adjustment.

3. A frank acknowledgment of fault, if the fault is yours, goes far in a letter, as it does anywhere, to create a better feeling.

4. They say it is always good business to be not only fair, but as generous as possible in allowing any claims a customer may make. At any rate this makes a much pleasanter letter to write.

5. As a matter of effectiveness, put your concession to your customer first in your letter. Put your refusal to

concede in the body of your letter, where it will be as unobtrusive as possible.

Adjustments are, as a matter of fact, not matters of English, but matters of business policy. They are generally, in any large business, turned over to an experienced department manager.

EXERCISE 12

Write the following letters:

1. To Ward Brothers, making a complaint that out of an order sent them for a cream separator, a gas range, and a hot-water heater, only two of the articles have reached you.

2. The reply to this, expressing regret and explaining that the other article had to be sent from the factory in another city.

3. To the Northern Furniture Company, Sheboygan, Wisconsin, that owing to their delay in shipping an expensive sideboard, you lost the sale, as your customer refused to wait.

4. As for the Northern Furniture Company, write two replies to this letter—one to a customer whose business is in Eau Claire, Wisconsin, one to a customer whose business is in Houston, Texas.

13. Letters requesting payment.—The first letter to the person who owes you is a mere colorless note sent in course of business, as courteous as possible, and assuming as a matter of course, that the failure to pay without reminder is an oversight; as,

DEAR SIR:

The inclosed statement of your account will show that a balance of \$135 was due on the tenth of the month.

The bill rendered on the first of the month was doubtless overlooked by you.

Yours truly,

The second letter may be more emphatic in the hope of being more effective.

DEAR SIR:

Two weeks ago we wrote you concerning a balance of \$135 due us on account. It is now long overdue, and we have heard nothing from you. Please give this matter immediate attention.

Yours truly,

If a third letter is necessary, it is ordinarily a sign that you can not retain the delinquent as a customer in any case, so you will probably write with great firmness; as,

DEAR SIR:

Since you have paid no attention to our two letters concerning your overdue account, we are forced to believe that the delay is deliberate. We must insist that this account be settled by the 25th of this month. If this is not done, we will draw on you; and if you have not remitted in the meantime, please arrange to honor our draft.

Yours truly,

If you have finally to place the account in the hands of a lawyer or a collecting agency, you would probably write—

DEAR SIR:

Much to our regret, we have been forced to place your account of \$135 in the hands of our attorney, Mr. Charles Hoyt, 417 Unity Building, Chicago. You will hear from him at once.

Yours truly,

After the transaction reaches this stage, it passes completely out of the field of English.

Many business houses use longer series of collection letters—many of the letters containing argument and expostulation and persuasion—the effort being directed toward collecting the money and keeping the customer. These letters should be the work of an expert writer and business man.

Of course, if you are the customer you can probably tell beforehand when you will not be able to meet your accounts. You should then take time by the forelock, and ask for an extension of time.

In such a letter you should explain your request, and indicate some plan by which you will pay, or set some date when you will pay ; as,

(Assume heading, address, and signature.)

MY DEAR SIR:

My account with you becomes due March. I am writing to ask for an extension of time.

I have recently undergone a serious surgical operation; the loss of time in the hospital and the expenses of the operation have made large inroads upon my resources. I shall be able to pay the account in full in two weeks. Such an extension of time will be a great accommodation.

Yours very truly,

14. Sales-letters.—Sales-letters are the most interesting of all business form-letters, from the point of view of composition; they give more scope for dramatic and literary effect than any other form of business writing. You have been convinced, I am sure, from the limited practice that you have had in this course, that the writing of a sales-letter, while no easy task, is a most fascinating one.

Some of them come to their writers as certain beautiful poems have come, as a moment's inspiration, a sudden vision; but most of those that are good, are good for the same reason that certain poems are good—they have been written and rewritten with loving care, tested, withdrawn, and tested again, and finally perfected.

No wonder that a writer of good sales-letters looks upon his file of letters with the same loving pride with which a poet looks upon his volume of verse!

A sales-letter is a good speech, heightened up at points, condensed, and written out. It performs the same functions as a speech on a practical matter.

1. It must make a skillful and attractive approach.

2. It must explain, show the goods, unfold the plan, produce interest and conviction.
3. It must persuade, appeal, stir the emotions and awaken a desire for the thing presented.
4. It must start the human motor—create action, secure results.

If you will review at this point *Making a Speech* (Chapter IX, B), you will again see that the processes of composition are practically the same as for a sales-letter.

A sales-letter sent in reply to an inquiry has a great advantage, because it can build upon an interest already awakened. But no wide-awake correspondent will rely entirely on this interest. A tardy reply or a cold, antiquated form-letter without relevancy, is certain death to a budding interest.

Suppose your employer is pushing a modern artistic drop-light. An inquirer has seen the firm's advertisement, and from the cut believes that it would be suitable for his den. Suppose when he writes to ask about it your clerk fills an envelope with old, cold form-letters that discourse on electric fixtures in general, and incloses testimonials from banks and office buildings and railway stations that have installed your fixtures—just possibly he incloses a reprint of the advertisement your inquirer has already seen. Such a mechanical, irrelevant process throttles your customer's interest in its cradle. If he buys a lamp for his den, he buys it from another house.

A sales-letter that has to awaken interest must, first of all, get everything it can out of the first impression. The letter as a picture should be attractive—good paper, clean type, pleasant spacing; the note struck in the opening paragraph must please or interest.

1. The opening paragraph of a sales-letter is even more important than the opening section of a speech; a speaker

has this advantage of his audience—they can not bolt when they see from his opening sentences that deadly boredom stares them in the face; and a speaker, if he can keep on, may recover his ground. But the waste-basket yawns temptingly near for the letter that opens coldly or stupidly. At the same time it is true that a bit of mere clap-trap or insincerity to catch attention is not desirable.

If this letter sold anything it was in spite of its opening:

DEAR SIR:

In compliance with your request of recent date we are sending you our latest general catalogue, inasmuch as we do not know which department catalogue you wish. We also have many special catalogues, for different kinds of goods. On request, we shall be glad to send any one of these also.

Yours truly,

Yet its coldness is almost as inviting as the obvious trickiness of this:

DEAR SIR:

What YOU amount to in this world DEPENDS WHOLLY UPON YOURSELF. What you do with your TIME *determines absolutely what you are.*

Time is our *greatest heritage*; and we waste it, unmindful of its value and small supply.

The languid note of the next opening sentence would infect any reader. He would scarcely be able to drop the letter into the waste-basket.

DEAR SIR:

Will you take a moment's time to glance over the inclosed circular and consider whether the situation therein set forth is true of your institution?

What is wrong with this opening?

a) A correspondent should not ask for a *moment's* time. He should assume that he is presenting a matter to awaken absorbing interest.

b) He should not suggest a *glance*. He should assume that his circular will be read in detail. These two phrases hypnotize the reader into indifference.

c) This sentence should say what the circular is about; this is what a busy man wants to see first.

d) *The situation* is a cold generality.

e) *Therein set forth* is a formalism.

f) *Your institution* lacks the human touch; it is rather a bloodless thing to call a man's beloved business—his school, his college, his dearly beloved job—*your institution*.

g) Incidentally there is a bit of shaky grammar in it, since *whether* is left bereft of its twin brother *or*.

But its chief fault as an opening paragraph is its lack of color, or warmth, or human appeal, and its extremely humble claim for itself.

A sales-letter should remain a letter and not become a mere advertisement. The opening of this letter, for example, really belongs in an advertisement:

DEAR SIR:

"It saves seven per cent."

So said Mr. John H. Samuels, a manufacturer of Birmingham, Ala.

This is followed by a long narrative—matter which, however effective in a public advertisement, does not belong in a letter of any kind. To preface it with a *Dear Sir* does not turn it into a letter.

2. The urgency to action with which your sales-letter closes should be sincere. If you have sent out the same letter six months before, and have at that time assured your hoped-for customer in a voice quivering with emotion that you have only ten sets of this indispensable book left—

and that they are going like hot cakes—if you repeat this in a new letter, he will probably say “Wolf,” and let the chance go by again. “Positively the last” has lost its original power in every field. Your urgency must ring true. Offer to send the books free of cost for his examination; tell him to enclose \$1.00 at your risk—make it look easy to him. The most persuasive little device I can think of is a neat little form of application for an express money order with all directions printed on it, sent by a mail-order house. The miniature form looks so attractive, so “nifty,” it makes the process seem so easy, that it constitutes a temptation.

Of course it is bad art and bad psychology and bad business to offer any negative suggestions. Never be the one to bring up objections to your goods, even for the sake of answering them.

Never suggest that your letter be filed—your sales-letter, I mean, or that there might be delay on your reader’s part. Even though you may not say it, assume that he will act now. “Trusting to hear from you in the near future,” has a dampening and soothing effect, and will not stir to action.

3. The body of your sales-letter calls for all you have learned of clearness and effectiveness. No principle is more useful than that of relevancy.

The sales-letter belongs to an occasion; announcement of the new season’s goods, a periodical bargain sale, the appointment of a new manager, the opening of a new department, a removal, an enlargement of quarters, a municipal celebration, a holiday, a great convention, etc., give occasion to the business man for timely sales-letters.

The sales-letter appeals to a class or a community, and is prepared for their benefit. It is a waste of time and money to send announcements of a bargain sale in your

grocery to distant towns; it is more than wasteful to send announcements of spring styles to church sisterhoods. But you would send your bargain-sale announcement to most of the housekeepers in your own town, and you would send your letter concerning fine linen and embroidery materials to the Sisters.

Your sales-letters to sell filing devices to lawyers and business managers should be short and crisp, with pointed paragraphs and isolated sentences to catch the eye at a glance, never needing a second page.

Your sales-letters to sell fertilizers or plows or nursery stock may be long, discursive, colloquial, and gossipy, designed to give a long winter-evening's reading by the lamp in the farmhouse.

The sales-letter is relevant to the goods it is trying to sell. It keeps within its field and uses the material it finds there. If it is selling land in Florida, it doesn't use images of snow-capped mountains and cold trout-streams; if it is selling land in Maine, it doesn't praise palm trees and coral islands. All its argument and persuasion bear in mind *these goods*.

The following is submitted as a good typical sales-letter:

July 10, 19....

DEAR MADAM:

You are, of course, perfectly aware of the fact that the Pike Fisheries Company is the oldest and largest concern of its kind in the United States.

Choctaw Market, located at 186 North State Street (near Lake Street), is the finest retail fish market in Chicago, and is the only retail store of the Pike Fisheries Company. Here we have almost everything conceivable in fish and sea foods.

With Chicago a distributing center of the Pike Fisheries Company, we have a great advantage in being able to select the choicest of all varieties of fish and sea foods immediately upon their arrival. Fresh water fish from the Inland Lakes and Rivers, by express, reach Chicago over night. Halibut and Salmon come direct from the Coast in refrigerator cars by express; fresh Cod and Haddock from Gloucester.

ter, Lobsters from Maine, Oysters from Connecticut, Crabs from Maryland, Frog Legs from Louisiana. All are on ice at Choctaw Market as quickly as express service can deliver them, and in the finest possible condition.

Our shelves are stocked with the finest canned Salmon put up, as well as other canned fish, shrimps, clam juice, et cetera, and our cool cellars with Salt Mackerel, Herring, Codfish, and the like. We receive smoked Whitefish, Salmon, Sturgeon, Trout, and other fish daily—fresh from our Chicago smoke-houses.

Now this little dissertation is just to acquaint you with our facilities. Our object in sending you this letter is to enable you to avail yourself of the opportunity to purchase these appetizing products of Ocean, Lake, and River.

We have automobile delivery service daily to both North and South sides. These auto deliveries start north at 10:00 a. m. and south at 2:00 p. m. A telephone call from you will receive careful attention, and we will deliver your order promptly.

All people enjoy fish the year round, when they know it is fresh. We are quite sure that you do, and that if you will favor us with a trial order you will become one of our many regular customers.

PIKE'S CHOCTAW MARKET,

F. H. POND, Manager,

186 No. State Street,

Tel. Randolph 6984.

S-B

Here are some of the reasons why we must call this a good letter:

- a) It is written in very good English.
- b) It makes its appeal consistently to the public it has selected—housekeepers of a rather prosperous class.
- c) It is relevant to the season. It offers fish when everybody craves fish—when it is too hot to eat meat.
- d) It emphasizes the coolness and freshness of its goods.
- e) It names tempting varieties and suggests harmonious images.
- f) It shows how easily you can secure these goods, even suggesting the hour of delivery.
- g) It tactfully suggests a first order and invites you to become a regular customer.

The following is a poor sales-letter:

DEAR SIR:

We are in receipt of your recent inquiry regarding our Peerless Porch Screen. We take pleasure in forwarding you, under separate cover, one of our booklets, showing the screen in use under various conditions, and enclose herewith other literature pertaining thereto.

We are represented in your territory by the Muskegon Tent & Awning Company, Muskegon, Michigan, and have asked them to take up with you the matter of your screen requirements.

We hope very much you will decide to give the Peerless Porch Screen a trial, as we are sure you will find it the most convenient and attractive type of screen you have ever made.

Yours very truly,

You are prepared to criticize this for yourself—the cold, formal style; the presence of those dreary “stickers” of style, *recent inquiry, enclosed herewith, literature pertaining thereto*; a typographical error in the word *made* that makes nonsense of the sentence. Incidentally, the Muskegon Tent & Awning Company did not take it up.

15. Follow-up letters.—Before we write some sales-letters of our own, we must discuss their sequels, which are known as follow-up letters. These are the most difficult of all business letters. They should be arranged in a series, producing a cumulative effect in argument, in persuasion, and in urgency. If you start with a sales-letter strong enough to produce results, it is very difficult to raise it to the fourth or fifth power of strength. This is why so many form-letters abandon argument and take to scolding or screaming.

There seems to be a practical agreement that not more than four follow-up letters should be used, making five in the series. The whole series should maintain a tone of respect and of self-respect no matter how urgent they may become. Anyone who has ever, in the capacity of “prospect,” received a series of these letters knows why the Latin

word for follow-up, *persequor*, yields the English word *persecute*. A nagging follow-up letter or a hurt and grieved one, or a pitying, patronizing one, is a lamentable mistake. The following paragraphs are from follow-up letters of this mistaken kind:

1. I am writing to you again because I want you to realize fully what it is you are losing if you do not accept the proposition of ————. If you reject it, you may be losing the opportunity of a lifetime. Read every word of this letter—read and weigh every statement—and do not lose a minute deciding, etc., etc.

2. We have been successful in satisfying the wants of a very large number of those who have written us, but we have not succeeded in obtaining a favorable reply from you, and we are naturally anxious to ascertain the reason. Trusting to be permitted to send you something besides letters, we remain

Very truly yours,

3. You have already wasted enough time to learn ten times as much as you will ever know.

Begin now, or the day may come when you will look back and wish that you could have the years again.

Then too late you will realize that time that has passed like the water that flows over the mill-wheel is gone forever. Only a few days remain during which you may obtain the benefit of the large reduction offered from regular prices of certain courses. Don't lose it by negligence.

Very truly yours,

The two following letters constitute a series, and seem to have been sufficient. They were sent by a piano firm to persons who have summer homes in the country as well as to those who live permanently in the same country neighborhood. Great success followed the experiment, whether because of the letters or because the firm was meeting a real need, it is impossible to say. The letters are given as good examples of a quiet, dignified, and adequate piece of writing.

June 9, 19....

DEAR SIR:

At this time of the year your piano needs attention, and the best is none too good. A fine instrument is so delicate a piece of mechanism that only an expert is competent to tune and regulate it.

As you know, there are three parts to piano work—regulation of the action; voicing, or tone regulating; and tuning. If any of these is neglected, the life of your piano is not truly renewed, and the wear and tear of general use is more telling on its lasting qualities.

We make a specialty of our Tuning Department. The men who are at your disposal are truly experts.

We serve as promptly as we do efficiently. Our charge, including all our expert care, is \$3.00, which insures to you "Service to the Point of Satisfaction."

Sign and return the inclosed card. We know "Crown Quality Workmanship" will please you.

Very truly yours,

DEAR SIR:

Recently we wrote you, and many others in your locality, in regard to your piano tuning. We have received so many replies that we are warranted in sending one of our expert tuners to take care of this new business. We want your patronage, and your trial order will prove the value of "Crown Quality Workmanship."

This expert workmanship will mean much to the lasting qualities of your instrument. Give your piano no care for a year, and it will degenerate into a "rattle-box." Give the same instrument excellent regular care, and it will become a source of joy and harmony in your home life.

Since our tuning department is especially busy at this time, it will greatly facilitate matters, and save extra trips, if all orders come promptly and directly to this office. Your promptness in this matter will assist us in giving you service to the point of satisfaction.

Very truly yours,

EXERCISE 13

Write the letters and parts of letters as indicated below:

1. Write the first and last paragraphs of a letter designed to sell an electric toaster.

2. Write the first and last paragraphs of a letter selling a chicken incubator.
3. Write the opening and closing paragraphs of a letter designed to sell a lot in a suburb building up with bungalows.
4. Write a series of two letters to sell a cream-separator.
5. Write a sales-letter announcing a sale of household linen.
6. Write a sales-letter announcing the opening of a department of household utilities in a department store.
7. Your butcher has just moved into a larger shop. Write a sales-letter for him.
8. A fruit farmer would like an advance order for his berries. Write a sales-letter for him.
9. Write a series of three letters to sell lots in a summer resort.
10. Write a series of three letters to sell a course of study in a correspondence school.
11. Write a series of three letters to sell a set of books for children, containing well-known stories, biographies, and poems.
12. Your grocer has just received a new supply of canned vegetables. Write his sales-letter.
13. Under date of June 1 write a letter to sell silverware.
14. Write a form-letter to be sent to every one asking for a jeweler's catalogue.
15. Write a form-letter to be sent by a fire-insurance company to farmers living in a neighborhood where a barn has just been struck by lightning.

NOTE.—The instructor should vary this exercise according to the needs and interests of his class.

B. MISCELLANEOUS PRACTICAL DOCUMENTS

1. Telegrams.—All messages sent by wire or cable and all wireless messages need to be very carefully worded. For the sake of economy they must be made as brief as possible; yet they must not be so brief as to be obscure or misleading. They must not depend upon punctuation for clearness, for a punctuation mark must be paid for as a word. Figures, initials, surnames, names of towns, states, and countries, and all abbreviations of weights and measures are each counted as one word; decimal points and punctuation marks are counted as words.

In day telegrams ten words are sent at a fixed rate, according to distance; additional words are charged for at a fixed rate by the word. In night letters fifty words are sent at the same rate, and words over fifty are charged for at a fixed rate by the word. A night letter is a message sent at night when the wires and operators are not so busy. It may be handed in at the office at any time, but it is sent at night and delivered at its destination the next morning.

In telegrams only the words of the message are counted and charged for. In cablegrams the name, address, date, and signature are counted and charged for.

The expense of sending cablegrams has given rise to the code systems now in general use—especially in business messages. There are many systems; any business may devise its own; the A B C Western Union code is the one most used.

A code is a series of words, generally invented words, to which a meaning is arbitrarily attached—a meaning that might possibly take a whole sentence if written out in plain language. Copies of this code must be in the hands of the sender and the receiver of messages. For example, this message might be sent:

Judson, American Consul, Peking:

Momus. Impos.

ROBERTSON.

Interpreted this would mean—

It is not necessary for you to return at once. I have forwarded your mail, care of Scholle & Co., Shanghai, China.

It is, of course, not necessary to use a code. Cable messages may be sent in plain language. But the expense is so great that it invites obscurity.

In business, telegrams should be confirmed—a letter giving the contents of the telegram and further necessary particulars should be sent at once.

In writing a telegram neither salutation nor complimentary close is used. To illustrate the condensation necessary

in a telegram, notice the following; you receive a message which reads:

Offered position assistant engineer Brigham Construction Co. Salary \$3500. Wire.

You know that this expanded would read like this:

MY DEAR OLSON:

You are offered the position of assistant engineer in the Brigham Construction Company at a salary of \$3500 a year. Telegraph them whether or not you accept the offer.

Very truly yours,

EDWARD BRUCE

If you were writing your reply you would say something like this:

GENTLEMEN:

I should be glad to accept the position of assistant engineer in your company, and the salary of \$3500 is quite satisfactory. But I am under contract to finish what I am doing here, which will take me three months. Can you hold the place that long?

Very truly yours,

What you telegraph might be this:

Under contract three months. Accept if you can wait.

EXERCISE 14

Convert the following series of items into telegrams, using as few words as possible. They must be clear enough to be intelligible. Telegraph—

1. To your father, in Chicago, that you will leave San Francisco on June 12 and will reach Chicago on June 16 at 7:15 over the Northwestern Railroad.

2. To Professor James R. English, Cambridge, Massachusetts, asking him if he can give the commencement address in your school and asking him what his fee will be.

Write the letter that should follow this.

3. To A. C. McClurg, ordering twenty-five copies of Chase's "Auditing and Cost Accounting," to be sent by express, charges prepaid.

4. To the White Star Steamship Company, New York, to reserve a berth on the "Arabic," which sails next Wednesday, Boston to Liverpool. Say you send check to pay the necessary deposit.

Write the letter that should follow.

5. To the Pullman Sleeping Car office, to reserve a lower berth for you on Wednesday night on the Union Pacific train for Denver that leaves Chicago at 10:30 P. M.

6. To your family, saying that you have been in a serious automobile accident and that, while you are not injured, you will not be home until twelve o'clock tomorrow.

7. To a man with whom you had an appointment, that, having missed a train, you can not reach the city until two o'clock, but that you would like to meet him at your office at three o'clock.

8. To the firm for which you are a traveling salesman, that you have successfully finished the business on which you were sent to St. Louis and that you are awaiting further instructions.

9. To Spaulding & Co., saying that the camping outfit they sent you is short three items. Tell them that you will write details. Write the letter.

2. Advertisements.—This department of business has been in our day erected into a vast business in itself; a large library of books could be collected about it; large and imposing journals devote themselves to it.

The "copy," or writing that goes into an advertisement, must share the interest with pictures, diagrams, maps, trade-marks, slogans, mottoes, margins, spaces, colors—and all the other devices intended to produce clearness and effect. For this is what all advertising is doing, and all that it can do, when the terms "clearness" and "effect" are interpreted.

There is little to add here to what has been said under these topics, as they have come up for discussion in their natural places. So far as the English of advertising goes, it is summed up in the three master words—correctness, clearness, effectiveness.

The principle of effectiveness that has revolutionized advertising is relevancy. And when we have grasped this

principle in its three-fold aspect, we have grasped the fundamental principles of advertising so far as language goes. Any merchant with goods to sell—be it plumber's supplies or education, fertilizers or office files—can learn how to announce his goods to his own circle of customers or to the class of persons he knows, by the study of the few fundamental principles of effect. When he desires to go into the markets of the big world, he must have the services of an advertising expert, just as he has the advice of a trained lawyer and a professional accountant.

One form of advertisement any young person in business should know how to write—that which offers his own services in the business market.

The very beginner as a rule need not advertise. He can get his first business experience by trying some of the positions that ask for help; or he can be placed by some friend; when he has had experience, he can begin to feel that he has something to offer.

Here again our fundamental principles work.

When you advertise for a position be exact and clear; be relevant; say precisely what you can do. Give some specific and telling details that enable a reader to see that you know your job and your field. Give specific details of your experience. Choose the right medium for your advertisement. When you become a specialist, advertise in the journals that specialists read. Clip from the journals those personal advertisements that interest you most. Don't copy them but learn from them.

EXERCISE 15

Review the section on relevancy (Chapter VIII, 5) and the section on sales-letters (section 14, above) and write the advertisements called for in the following specifications:

1. You are manufacturing a traction plough. Write an advertisement of it, and choose the publications in which you will place it.

2. Write an advertisement for the morning papers, announcing the arrival of the first strawberries of the season in your grocery. Make it appeal to the persons you think will be most interested.

3. Write an advertisement of a co-operative grocery store in your neighborhood. (Make a nice study in relevancy here.)

4. Write an advertisement of a moving picture show which is running a film of "The Merchant of Venice."

5. Write a personal advertisement for any position you would like to have and think you could fill. Let this take two forms—one for the classified column of the daily paper—one for some special paper chosen by yourself.

6. You are an experienced stenographer. Write a personal advertisement for the daily paper.

7. You are a trained nurse, and would like to travel. Write an advertisement for a position.

8. You are a woman who has traveled a great deal in Europe. You would like to take a party of young women. Advertise.

9. You would like to teach physical training in a boys' preparatory school. Advertise in "The Outlook."

10. You are an expert milliner. Advertise for a position.

11. You are an electric engineer, and want a position in Colorado. Write the advertisement and choose the paper.

12. You want a position as advertising solicitor for an automobile journal. Advertise.

3. Reports.—There is first the informal report, such as is made by a chairman of a committee in a social club. This may be so informal as to be presented at an annual dinner or on some such occasion in the form of a speech. A traveling salesman may make his reports in the form of friendly letters to his manager. But even these informal reports should be carefully thought out. They should cover the aspect of the matter they deal with. No official or chairman can afford to go quite unprepared into any meeting to which he is to report. Just as for any other speech, he must analyze his material into items and arrange these items in some order—logical or effective. The same thing is true of the informal report that is not spoken but written out.

The second kind of report—the formal—varies in length

and complexity from that rendered by the treasurer of the village baseball club to that of a committee of experts, filling a ponderous volume. In both cases, however, it is a document to be filed and consulted, to become a source of knowledge, a record of progress, or a conclusive statement.

Logical analysis, clear arrangement, statement exhaustive so far as it goes, must characterize the formal report. Fortunately, most business houses furnish blank forms for the reports of their less experienced employees and members—a fact which makes the task easier and the results more satisfactory. The reports of the officials of most business and social organizations follow a stereotyped form. In no business documents is there more need for correctness and clearness than in reports.

4. Certain commonly used business papers.—There are in common use in business documents that everyone who handles business correspondence should know the look and purpose of. The drawing up of these documents has nothing to do with English, but a great deal to do with business.

1. *A requisition.*—Most business houses have a blank form for their employees on which they make requisitions for supplies. This paper is really an order blank used within the house. Here is a typical requisition:

SUPPLY DEPARTMENT _____ Aug. 1, 19____

Please Furnish for Editorial & School Dept.

supplies as follows:

_____ L. M. Jones Mgr
Per E H S

QUANTITY	DESCRIPTION	PRICE	
<u>500</u>	<u>second sheets</u>		<u>20</u>
<u>100</u>	<u>#10 envelopes</u>		<u>60</u>

3. *The invoice.*—This is a list of the purchases sent by the seller to the buyer. It is the order turned around. In fact, many dealers make an order out in duplicate, the duplicate being on colored paper and serving as an invoice. The invoice is returned with the goods to the buyer, or sent immediately after. To a cash customer it serves as a bill; he pays the invoice. A carefully prepared invoice form gives the number given the order by the dealer, and provides for the order number of the customer.

4. *The bill.*—This is an itemized list of purchases, giving all details—date of purchase, amount, price, etc. It is sent out periodically, say, monthly, to all customers who buy on account. It may cover the items of many invoices.

MARSHALL FIELD & COMPANY.

IMPORTERS, RETAILERS, MANUFACTURERS.

STATE, WASHINGTON, RANDOLPH & WARASH.

SOLD TO CHICAGO, Aug. 1, 19—

G.H. Maxwell,

4523 Main St.,

Evanston, Ill.

July 7	1	doz. Spools White Thread			50
"	3	yds. Dress Goods	@ \$2.00	6	00
"	20	" Gingham	@ 14¢	2	80
"	9 1	doz. Pearl Buttons			25
"	11 6	Turkish Towels	@ 75¢	4	50
"	" 1	Bathing Suit		9	75
"	20 1	doz. Initial Hdkfs.		3	00
"	" 4	yds. Linen	@ \$1.00	4	00
				30	80

5. *The statement.*—This is an abstract of a bill; it is not itemized, but gives lump sums showing amounts credited and balance on account.

Photo _____

STATEMENT

Chicago, Aug. 1, 19__

Mr. E. V. Miller,

510 N. High St.

In acc't
with

WESTERN GROCERY HOUSE

IMPORTERS, MANUFACTURERS AND JOBBERS
OF GROCERIES

43 EAST RANDOLPH STREET

July 1		Stat. rendered.	196	41		
" 3		By check			96	41
" 6		Returned goods				65
					97	06
		Balance due	99	35		

6. *The receipt.*—This is an acknowledgment of money received. It may take the form of a special paper or it may be a receipted invoice, bill, or statement.

DRAPER & KRAMER Real Estate, Renting, Mortgage Loans 25 N. DEARBORN ST. Central 1186 470 N. CALUMET AVE. Oakland 1087	Mr. <u>J. E. Smith</u>
	TO DRAPER & KRAMER, Agts. Dr.
	FOR RENT OF <u>3544 Lawrence Ave.</u>
	<u>Twenty eight</u> — DOLLARS. \$ <u>28.</u> ⁰⁰ / ₁₀₀
	MONTH OF <u>June</u> — 19__
	RECEIVED PAYMENT <u>June 2-</u> 19__
	DRAPER & KRAMER, Agts. Per <u>[Signature]</u>

CHICAGO August 1, 19 No. 2786.

MICHIGAN AVENUE TRUST COMPANY 2-163

2218 MICHIGAN AVENUE

PAY TO
THE ORDER OF Commonwealth Accident Company \$ 17.00


Seventeen and 00/100 ----- DOLLARS

SAFETY DEPOSIT
BOXES*Alexander Bruce*

7. *The check.*—This is a written order on a bank, signed by a person who has money deposited in the bank and directing the bank to pay a certain sum of money named in the check to a person indicated in the check.

8. *The certified check.*—If this check is to be sent to a stranger, the signer of the check may ask the cashier of his bank, provided he has money on deposit, to write on the check *accepted or certified*. This assures the person to whom the check is sent that the money for which this check is an order, is really in the bank.

ENGLEWOOD STATE BANK 2-107 No. 7098
6399 ST. & YALE AVE.

 AUG 7-19 - \$763⁰⁰

Chicago, Ill.
Pay to the order of Manufacturers Co. of St. Louis

SEVEN HUNDRED SIXTY THREE DOLLARS ⁰⁰ *Dollars*

To the Irving National Bank, 1-67
NEW YORK. *Secretary* *Cashier*

Englewood State Bank Co. Omaha 1919

9. *The draft.*—This is a check, too, but the order to pay comes from one individual or institution to another. Many business houses require money to be sent in the form of a draft because it has the security of the certified personal check, and the receiver of a draft does not have to pay exchange—a small amount charged by banks for handling a personal check from a distance.

[illegible]

10. *The express money order*.—This is quite like a check, except that the money is deposited for the special occasion with an express company, which gives you an order on some other express office.

11. *The postal money order*.—This may be called a check on the post-office. It is the same thing in effect as an express money order, except that it is an order from one post-office to another.

12. *The bill of lading*.—A sort of receipt given by the transportation company to the shipper of goods by freight, who must send it to the consignee. Without it the consignee cannot claim the goods.

5. Social letters.—The time was when this kind of letters was a branch of literature. They served some of the purposes now served by magazines and newspapers and even by lectures and books. Time was plentiful for both writing and reading. We must believe that the great letter writers of other days often had one eye on a possible public; so they wrote loftily about subjects, and seldom became chatty or unconventional.

Private or social letters in our day are quite different. They are informal and personal, giving if possible the effect of conversation.

Colloquial language and even a little slang are permissible in letters. But just because it is written down and therefore somewhat permanent, the language and tone of a letter must be more careful, if not more formal, than those of conversation.

A provincialism or a slang word spoken in a flowing conversation may have such a context, or may be spoken with such a smile or gesture as to seem humorous or witty. Lacking these things, written down in the black-and-white formality of even a friendly letter, it may seem unrefined.

Even the friendly letter should not be written without forethought. Before you begin it, jot down the items you intend to treat, the news you want to tell; otherwise you will have a dangling postscript—perhaps two—which should be avoided; or you will remember as your letter disappears

into the slot that you have omitted something vital. A hint of an outline will enable you to arrange your letter so that it will not have the atmosphere of scrappiness and hurry so irritating to a reader.

A private letter will almost of necessity be an *I*-letter. The complete renunciation of that interesting capital letter will not make it the less an *I*-letter if you fill it with *self*. The evasion of the word *I* is likely to call attention to the egotism of the letter. To call yourself "your correspondent" is to ruin your letter. Indeed, a strong flavor of egotism produces in a letter the impression of personality that a friendly letter should have.

The trick of the old-fashioned school-girl of underscoring her words, ranging from one line to secure a mild emphasis to four or five to produce a thunder-clap, has been laughed out of the world. The modern school-girl does not underscore—she does not write letters—she telephones or she sends a night-letter.

1. The heading in social correspondence is not so important as in business; it is by preference written at the top at the right and gives street, city, and state, and in case of a foreign address all the items necessary for your correspondent to know. The matter composing the heading may be written at the bottom of the letter beginning at the left margin. It may be arranged with indention or in block form. Abbreviations should not be used, and punctuation may be omitted.

2. The date is important. In very formal social letters, such as wedding invitations, the date is written out—even the year—not given in numerals; as, *September twenty-third, nineteen hundred and twenty-one*.

3. The address may be omitted. It may be placed at the top as in a business letter, or it may be placed at the bottom of the letter at the left margin. Of course, both the head-

ing and the address should not be placed at the bottom. Use no abbreviation in the address, and punctuation here may be dispensed with.

4. The salutation may take any form ranging in formality from *Dear Mr. Bruce* to the tender *You old Thief* with which a distinguished gray-haired University professor salutes his old college chum. According to American usage, *Dear Mr. Bruce* is less formal than *My dear Mr. Bruce*. The first word of this phrase and any word used in the place of a name should have a capital; as, *My dear Sister*, *Dear Mother*.

No abbreviation should be used in the salutation except *Mr.*, *Mrs.*, and *Dr.* A comma after the phrase is the usual punctuation.

5. The complimentary close depends on the relation that exists between the persons and on the tone of the letter—one can imagine a letter in which *Yours till death* would not seem out of place; but the phrase varies from *Yours sincerely* to one expressing the warmest affection; it should never be gushing or foolishly sentimental. This phrase is followed by a comma.

6. The signature may contain the Christian name, or this may be shortened to initials; the surname should appear in every letter. Thousands of letters perish annually in the dead-letter office because *Joe* or *Lottie* or *Nick* or *Bunny* thought these words alone sufficient as a signature.

7. In the direction on the envelope, the same usage prevails as in the direction of a business envelope. In social letters one is less likely to use abbreviations. Indeed, present usage condemns abbreviations in social correspondence, and does not use punctuation in the address.

8. Invitations are of two kinds—informal and formal.

Informal invitations are written precisely like short let-

ters. They should be scrupulously exact in giving dates, hours, places of meeting, etc.

The reply to an informal invitation, which should be sent immediately upon the receipt of the invitation, should carefully mention dates, hours, places of meeting, etc., if it is an acceptance. If the invitation is declined, only the day need be mentioned. Informal invitations are written in the first person, and the person is addressed in the second person. An informal invitation given over the telephone is by some careful persons confirmed by a note. Examples of informal invitations and replies are:

1. a) MY DEAR MRS. GORDON,

It would give us very great pleasure to have you and Mr. Gordon dine with us on Wednesday, May fifteenth, at half-past seven.

Sincerely yours,

SUSAN PEABODY NORRIS

4 Highland Terrace,

May 6, 19....

b) MY DEAR MRS. NORRIS,

Mr. Gordon and I are delighted to accept your charming invitation to dine with you Wednesday, May fifteenth, at half-past seven.

Sincerely yours,

ALICE PUTNAM GORDON

547 Kenwood Avenue,

May 7, 19....

c) MY DEAR MRS. NORRIS,

We regret sincerely that another engagement, of long standing, prevents our accepting your kind invitation for May fifteenth.

Sincerely yours,

ALICE PUTNAM GORDON

547 Kenwood Avenue,

May 7, 19....

2. a) DEAR HENRY,

We are having a little picnic in Skokie Woods on Wednesday, June 15. Mother and I should be very glad if you would join us. The party will meet at our house at half-past three.

Sincerely yours,

ELIZABETH DWYER

b) DEAR ELIZABETH,

I am delighted to be asked to the picnic and accept with the greatest pleasure. I shall be at your house Wednesday, June 15, at half-past three.

Sincerely yours,

HENRY A. GILL

Formal invitations, whether written or engraved, are so arranged as to allow the names of the persons to stand on lines alone. They should be so arranged as to present a symmetrical design. They are written and replied to in the third person.

Examples are:

1. a) *Mr. and Mrs. Harold Clarke
 request the pleasure of
 Mr. and Mrs. Hammond's
 company at dinner
 on Wednesday, the sixth of March,
 at half after seven o'clock.*

78 EAST 57TH STREET,
February twenty-fourth.

b) *Mr. and Mrs. Robert Hammond
 accept with pleasure
 the kind invitation of
 Mr. and Mrs. Clarke
 to dinner on Wednesday evening,
 the sixth of March,
 at half-after seven o'clock.*

858 DORCHESTER AVENUE,
February twenty-fifth.

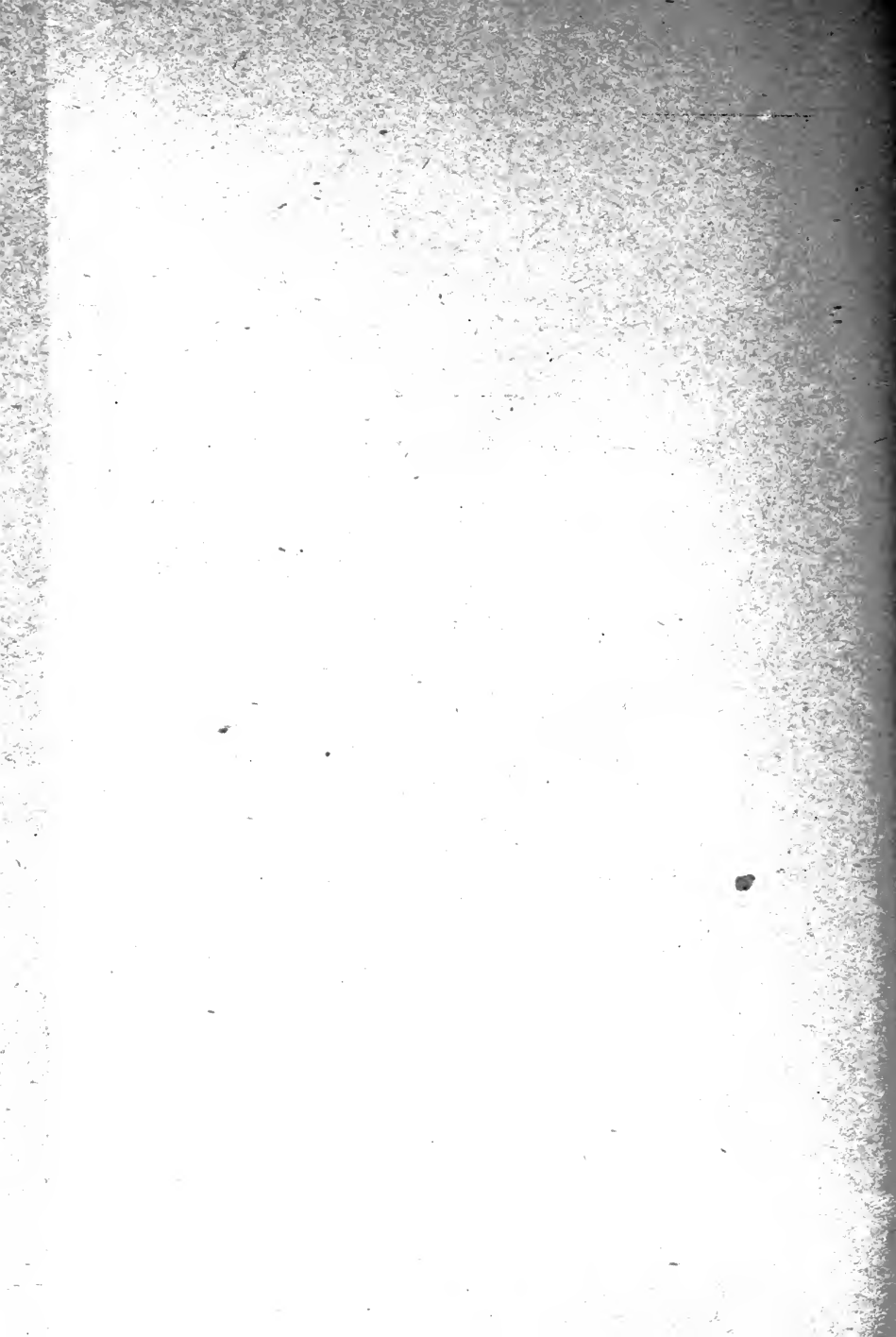
c) *Mr. and Mrs. Robert Hammond
regret that a previous engagement
makes it impossible for them
to accept the kind invitation of
Mr. and Mrs. Harold Clarke
to dinner on Wednesday evening,
the sixth of March.*

858 DORCHESTER AVENUE,
February twenty-fifth.

You may sum up these studies in business composition and social letters in this way:

The formal side of letters is very important. It is almost completely fixed and conventional, in business letters admitting of only the slightest variation. It can be mastered with a slight expenditure of patience and determination. And since the details of the formal side of letter-writing are the point at which the young business writer is most severely criticized, it behooves him to perfect himself in these at once.

In subject-matter and tone, business composition should show a thorough knowledge of the subject handled; should be executed with the utmost promptness; should be as cordial and as personal as is consistent with sincerity and dignity; and should be unfailingly patient and courteous.



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